



QUASIMODO'S

# MONSTER MAGAZINE

JULY

\$1.25

CDC

00109

A LOOK AT "PHASE IV"

"I DON'T  
WANT TO  
MAKE  
HORROR  
FILMS  
ANYMORE!"

SAYS CHRISTOPHER LEE IN THIS  
EXCLUSIVE INTERVIEW! SEE PAGE 48

EARTHQUAKE RUMBLES  
THROUGH THESE PAGES

LUGOSI-  
THE MAN AND THE  
VAMPIRE

NIGHTMARE  
THEATER

PART 3

520060700

520060700

520060700

520060700

# KARATE

## JUDO-JIU-JITSU-SAVATE

### THE TOTAL SELF-DEFENSE SYSTEM

In the shortest time you can learn the fantastic secrets of self-defense and you'll never be afraid again! This unique Home Course will reveal hundreds of fighting secrets that you can put to immediate use. Easy and exciting to learn, you'll be able to master any difficult situation. In less than 15 minutes a day, the knowledge of the World's Top Fighting Experts can be Yours!!

Regardless of your age, you can master this TOTAL SELF-DEFENSE SYSTEM! It doesn't require muscles or size to be a MASTER at self-defense, but it does require KNOW-HOW!! The knowledge of Karate has enabled small, slight men to successfully and completely protect themselves from men twice their size; in just seconds the Karate Master can completely immobilize any attacker—destroying him!

By the time you complete our course...

#### YOUR HANDS AND FEET WILL HAVE SUPER FANTASTIC POWER!!

Your hands will have the power of an axe and you can use your elbows, knees and feet as death-dealing clubs! Karate is the most feared fighting method known to man! The open hand can deliver a single Karate blow many times more powerful than a boxing champion's punch! You'll quickly learn all the vital striking areas that will flatten the biggest and toughest assailant... FAST!! You'll reduce any assailant to cowering helplessness, in just seconds. You'll fear no man... ever! Our TOTAL SELF-DEFENSE SYSTEM is the most DEADLY form of defense and attack ever devised.

#### YOU'LL HAVE COMPLETE SELF-DEFENSE MASTERY

EVERYONE ADMIRES AND RESPECTS A KARATE MASTER! Once you learn the secrets of Karate and our Total Self-Defense System—you'll possess a New Self-Confidence that will generate a new you! You'll be able to Master any situation. You can actually become a destructive, fighting, self-defense power machine... in the shortest time! You'll learn the secrets of Karate, Judo, Savate, Jui-Jitsu, Secret fighting methods, which add up to the most complete Total Self-Defense System ever!

Regardless of your age or build...

#### YOU CAN BECOME MORE POWERFUL THAN ANY MAN!

We'll help you to become aware of the destructive forces you already possess. We'll teach you to channel your forces so that you'll be able to disarm any attacker, whether carrying a knife, gun or chain!

- Learn the secrets of the Ancient Oriental Masters!
- Walk the streets with a New Confidence, feeling safe, knowing you can protect your loved ones.
- Learn all the vulnerable areas of the body — so that you can demolish anybody!
- Destroy any attacker in seconds, even two or three attackers at once!
- Easy to read, completely illustrated instructions — learn at home!



## FREE MAIL TODAY

UNIVERSAL Dept. BA  
Box 39303  
Detroit, Mich. 48239



Shoot the 'works' to me — rush me a FREE Colorful Brochure — FREE INFORMATION about Karate & other Self-Defense Techniques. Enclosed you'll find 25¢ to help cover postage and handling.

Name \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



QUASIMODO'S MAIL BAG .....	4
A LOOK AT PHASE IV .....	6
VINCENT PRICE—A SECOND LOOK ...	17
NIGHTMARE THEATER—PART 3 .....	20
LUGOSI— THE MAN AND THE VAMPIRE .....	34
MINI-MONSTER POSTERS .....	46
CHRISTOPHER LEE "I DON'T WANT TO MAKE HORROR FILMS ANYMORE" .....	48

# MONSTER

## MAGAZINE

JULY 1975



THE MONSTER EXPLOSION .....	58
HORROR COMES TO BROADWAY ....	62
DAY DREAMING— A MACABRE WISH COMES TRUE ....	64
MONSTER MESH PUZZLES .....	69-74
WHAT'S FLASH GORDON DOING IN MONSTER MAGAZINE? .....	70
NEW MONSTER BOOK REVIEWS .....	75
EARTHQUAKE .....	76

TONY TALLARICO, EDITOR  
MAX WELDON, ASSOCIATE EDITOR  
ANTHONY NINA, ASSISTANT EDITOR  
CHARLES FOSTER, ART DIRECTOR  
DONNA CHARLES THOMAS, ASS'T. ART DIRECTOR  
FRANKENSTEIN, DRACULA, WEREWOLF,  
QUASIMODO, CONTRIBUTING MONSTERS

MONSTER MAGAZINE, VOL. 1, NO. 3, July 1975 is published bi-monthly by MAYFAIR PUBLICATIONS, INC., 261 Fifth Avenue, New York, N.Y. 10016. Price \$1.25 per copy; subscription rate \$7.50 per year. Copyright © 1975 by MAYFAIR PUBLICATIONS, INC. All materials submitted at sender's risk. Publisher cannot be responsible for loss or non-return of manuscripts or photos, which will not be returned unless accompanied by a stamped, self-addressed envelope bearing correct postage. All materials accepted will be paid for at our usual rates. Advertising representative, HAMMOND MEDIA CORP., 964 Third Avenue, New York, N.Y. 10022. Printed in the U.S.A.



Dear Quasimodo:

Regarding the article on Vincent Price in Issue #2, I think he is a nice guy and all, but as far as making good horror movies is concerned, he has never made one which I would consider really great. And I think this stems from his not taking them seriously. To him, they are a big joke, and this is readily apparent on the screen. It would please me if, in succeeding issues, you would ignore him:

Marsha Fisher, Bangor, Me.

Dear Quasimodo:

The time has come to recognize Vincent Price for the fine actor he is. I for one have enjoyed him for years in such films as "The Pit and the Pendulum", "The Raven", and "Dr. Phibes". His biography was long overdue. In fact, I would like to see his autobiography. He's the greatest.

Paul Bartlett, Springfield, Mass.

Dear Marsha and Paul,

You will both be interested in what we have on page 17. Q.

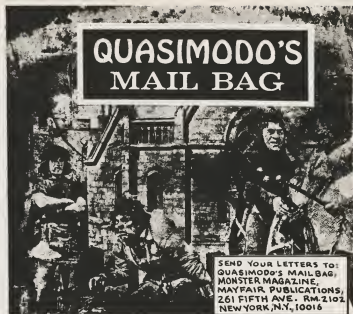
Dear Quasimodo:

You asked for drawings of yourself—well enclosed is mine. I hope you like it.

Anthony Tallarico, V.S., N.Y.

Dear Anthony:

I have never been so insulted in my entire life! Do you really think that looks like me! Bah... I'd like to wring your neck instead of the



church bell for drawing such an unhandsome portrait of me. It will never appear in this magazine! Q.

Dear Quasimodo:

You are overruled!

Tony Tallarico, V.S., N.Y.  
(Editor)

Dear Lori Beth and Phillip:

Both of your suggestions are valid ones. But we're already a little ahead of you. This issue contains an article on Christopher Lee and refers to his long association with Hammer Films. I trust this makes you both very happy. Q.

Dear Quasimodo:

There are no more big horror stars anymore. Karloff and Lugosi and Chaney Sr. & Jr. are all dead, and no one has taken their place. Is it that horror films just aren't important any more, or is it something else? The films themselves aren't too bad, but the people in them lack the charisma of the big stars of the thirties and forties. Can you explain this phenomenon?

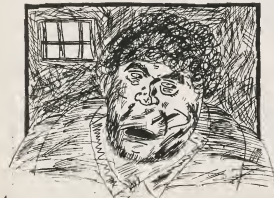
Allen R. McHugh,  
White Plains, New York

Dear Allen:

I tend to agree with your evaluation of horror stars today—namely, that there aren't very many. It seems that the thirties was the era for stars and the seventies is the era of the story. Story content has taken precedence over the cast. This might very well change in the future—at this point it's hard to tell. But right now you'll just have to accept the situation. Q.

Dear Quasimodo:

The article "Man of a Thousand Faces", was a pretty good one. Chaney definitely has to be considered our greatest monster talent of all time. Not only was he



## MONSTER MAGAZINE CONTEST NEWS

Dear Readers,

We are overwhelmed by the response to last issue's contest—entries have just poured in and our *caskets* are spilling over with them . . . We will announce the winners in a future issue as soon as we can *dig up* the best entries, in the opinion of our judges. If their opinions do not go along with yours—you may want to *dig up a fresh grave* for them! **Q.**

an outstanding actor, but he was also an astonishingly good make-up man. I think more people should realize that he was responsible for his own makeup—something most horror stars will never be able to say.

Richard Rodd,  
Hartford, Connecticut

Dear Quasimodo:

So far your magazine has chosen to ignore some of the really ex-

cellent horror movies coming out of Great Britain—especially those made by Hammer Films. There is a gold mine of good solid gore in these films which you just can't get enough of nowadays. So for your own good, I'm warning you about Hammer. Their popularity is ever on the increase.

Lori Beth Pike, Pittsburgh, Pa.

Dear Quasimodo:

My idol for the last ten years

has been Christopher Lee. In my opinion, his version of Dracula is far superior to that of Bela Lugosi. Lugosi tried too hard to be a caricature of himself and only succeeded in making Dracula look like an imbecile. Lee brings much more dignity to the role, and, in my opinion, is far more frightening. How about doing something on this fine actor?

Phillip Hazelton, New York City

## FREE!! SPECIAL OFFER...

SUBSCRIBE NOW TO MONSTER MAGAZINE AND I WILL SEND YOU, ABSOLUTELY FREE, A MONSTER-SIZE POSTER OF ME... QUASIMODO!!

Monster Magazine

MAYFAIR PUBLICATIONS, INC.,  
261 FIFTH AVE., ROOM 2102,  
NEW YORK, N.Y. 10016

ENTER MY SUBSCRIPTION TO **MONSTER MAGAZINE**

PLEASE CHECK ONE { ENCLOSED FIND \$7.50 (6 BIG ISSUES) \_\_\_\_\_ 1 YEAR  
ENCLOSED FIND \$14.00 (12 BIG ISSUES) \_\_\_\_\_ 2 YEARS  
SEND ME MY FREE POSTER OF QUASIMODO

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

# A LOOK AT PHASE IV

In Paramount Pictures' "Phase IV", an ecological suspense tale, a strange biological imbalance has taken place somewhere in the Arizona desert lands with the ensuing battle for survival occurring between ants and two scientists and a girl trapped in a desert research station.

The film charts the escalation of the ants in several phases (hence the title). First, from a point when a scientist reports a "biological imbalance" in noting a surprising and potentially alarming increase in the ant population, matched disturbingly by an equal decrease in the ants' natural predators. The ants, in their population explosion, have begun to make life impossible for the residents of a real-estate development in the vicinity.

The second phase comes when the scientists try to cope with the disturbance by attempting to destroy the ants by means of chemical dust and "white sound". The ants, however, develop a genetic immunity to the chemical, and despite heavy casualties, also manage to survive the attack of sound waves. The scientists try to correlate a language system with which to communicate with the ants, but they are far from successful.

Ken Middleham's awesome special ant photography highlights Paramount Pictures' "Phase IV". Portions of this film were shot in "Super-Super Slowmotion."

The third phase takes the form of a struggle between the two intelligences, with the ants proving themselves to be the more perceptive.

Then Phase Four—based upon the supposition that man has elected to share his environment with the ants, faced as he is with the alternative of total extinction.

"Movie audiences are going to come face-to-face with a mind-boggling force," says "Phase IV" producer Paul Radin. It is not ordinary science fiction, but rather an extension of scientific fact, since many serious scientists have written that ants—who have managed to survive for

millions and millions of years—may well be heirs to the earth.

Fact or fiction, parable or nightmare, the creators of "Phase IV" could not have selected better protagonists with which to make their point than the ants. "Go to the ant, consider her ways and be wise" is a saying by Solomon from the sixth chapter of Proverbs in The Bible. Solomon, no doubt, was thinking of ants as busy, provident creatures, garnering their harvests, building their mounds, and storing their seed against lean times, a veritable example to mankind.

Countless works of research and observation have been written about ants, works



This is what an ant looks like under extreme magnification.



**Michael Murphy attempts to destroy very complex scientific equipment.**

that marvelled at them from the safe distance and lofty standpoint of an unquestioned superiority, but in recent years our attitude has changed, our way of looking at their lifestyles has become far less patronizing.

Faced with problems of pollution, overpopulation, the disintegration of established codes and principles, energy shortages, scientists are now exploring their organizational structures and sheer durability. None is more fascinating to man than that of the ant.

Like man they are purposeful creatures. Their creative urge is so fundamental to existence that they are unable to live in a void. If ants are put in a tank with sand, twigs, and a few stones they will change their environment to suit their creative drives, making a network of tunnels, changing it until it seems as though it were ant-created. But if you put them into a tank empty except for basic nutriments such as moisture and sugar they will lapse into a state of nothingness. Without problems to solve they die. The ant, it would seem, is happiest when too busy to contemplate its own situation.

The mythology of ants and the mysteries





Michael Murphy stumbles into a strange chamber as he seeks to communicate with super-intelligent forces.

man has given them have been part of civilizations dating back to the earliest recorded histories of man. Ants live everywhere—in cities, deserts, forests, fields, beaches, in the tropics, in the arctic, on mountains. The Hebrews considered ants wise. In Switzerland they are considered a bad omen. In Estonia they are considered a good omen.

In France people think the destruction of an ant's nest brings bad luck. The Hopi Indians believed the first people were ants. In

the myth of the Kariri Indians it is believed red ants cut the tree by which the first people climbed to the sky.

In New Guinea people believe a second death follows the first in which the soul becomes an ant. The Artunas of Australia, who believe the bite of a bulldog ant will kill the power of a medicine man, worship ants.

In China the ant is a symbol of patriotism and virtue as well as of self-interest. Other folklore says that if there are many ants in summer there will be a cold winter. In



**Nigel Davenport is attacked by an army of super-intelligent ants.**



**A scientist attempts to destroy  
the ants with poison smoke.**

Morocco patients are ants to overcome lethargy. In other places of the world a tea made from white ants is administered as a cure for whooping cough.

Among certain tribes in South America the painful bite of black ants is used to drive away demons brought by strangers into the village. Young girls reaching puberty in Guinea are bitten by ants to make them strong enough to bear the burden of childbearing or as a purification. The Mautes of Brazil force young boys to place their arms into sacks stuffed with ferocious ants time and time again until they can endure the pain without showing any emotion. Only when they can do that are they considered men.

In Jewish and Mohameddan legend, ants taught Solomon the traits of modesty and humility. The Susus of West Africa consider ants' nests the hiding place of demons. The Alur Tribe of the Upper Nile buries men in anthills as a treatment for insanity. It is one of the Ten Animals in Moslem Heaven.

Whatever the powers of ants—good or bad—he has intrigued people throughout the world. It has lived on this planet for millions of years. It is more populous than any other land animal. It has proved itself capable of surviving not only the natural disasters which afflict men, but those we inflict upon ourselves. Could the ants take over? "Phase IV" gives the question new potency.

To bring "Phase IV" to the screen with imaginative scope, graphic designer-turned-director Saul Bass utilized revolutionary techniques. Director Bass and Producer Radin have been friends and professional associates for 25 years. Their mutual goal was to blaze new trails on film. "Saul is an innovator, knows how to use the celluloid strip of film in its most imaginative forms," Radin states. "Since this film is a vault of the imagination and not a literal film of any commonly accepted form of entertainment, and since so much of the impact depends upon the visual, it was a natural thing to go to Saul."

To photograph the ants as they had never been seen, Bass and Radin went to Ken Middleham, whose photography of insects (as in the Academy Award-winning documentary "The Hellstrom Chronicle") has been revolutionary. Middleham has managed to make the movie camera function as a microscope, penetrating the world

of insects with such skill that movie audiences have been able to probe into complex lifeforms they had never seen before. Using intense magnification, time-lapse photography, super closeups, and high-speed cameras, Middleham works from a basement studio workshop in Riverside, California. He is Head of the University of California, Riverside Photo Department. Basically self-taught, Middleham graduated from the Art Center in Los Angeles in 1952. The following year he won top award and \$1000 for a photograph of a black widow spider laying eggs. Also in the early 1950's he made his first full-length film, a documentary for the University of California Entomology Department dealing with the life cycle of the monarch butterfly.

Middleham's photo-laboratory has an amazing array of equipment. Apart from cameras of all kinds, he uses such items as see-through ant nests and minature tropical rain forests in which special plants can



Scientists Nigel Davenport and Michael Murphy cover the body of Robert Henderson, killed by a race of bizarre ants.

grow. The high and low-speed cameras are operated remotely by electronics. Normal film is shot at 24 frames a second, but some of Middleham's shots are taken at 3000 frames a second, at which speed a 100 foot roll of film would go through a camera in precisely two seconds.

The highly complex and organized lifestyle of the ant is seen in giant closeups as they build their civilizations, each ant with its designated function, communicating with each other in the most intricate ways.

"We think audiences will see things on the screen that just have never been seen before," says Radin. "Imagine the full screen in your motion picture theater filled with the eye of an ant. Well, most of us have no idea what the eye of an ant looks like, or begins to look like. The ant's eye is an intricate and beautiful mechanism, the most complicated lens you have ever seen. It's got to have been created by something more powerful, wiser, stronger than us mere humans, which again gives point to the story that there must be room on this planet for man as well as other forms of life. When you see them and begin to understand the complexities of their existence, surely there's a major purpose to their being here as well as ourselves. So let's move over and make room."

One sequence, among many, pinpoints Middleham's ingenuity with the camera. The scientists are being attacked by the ants and they spray a kind of Cordon Sanitaire around their dome, in a circle quite wide, across which nothing can pass. After this yellow ring has been laid down, an ant comes and picks up in his claws a tiny piece of the yellow poison. He carries it a few feet and he dies; another ant comes, picks it up and *he* dies.

And so painfully and sacrificially, the ants relay this tiny piece of poison back to their queen, who eats the yellow poison. Then she begins to give birth to yellow eggs which turn into yellow ants, which have adapted to the yellow poison.

"Well it was easy enough to write this down and think about it in Beverly Hills in the comfort of my living room", says Radin, "but I must say that Ken, under Saul's direction, has created a miracle on film. He

has created yellow ants, because there is nothing in nature like that. We will see the queen eat the yellow poison, we will see the queen give the yellow eggs. Everything we have written down Ken Middleham has managed to film."

Aside from the yellow poison, something called "white sound" is used to try to destroy the ant population. According to Mayo Simon, the film's scriptwriter, "White sound is an amalgam of all known frequencies of sound. What we do in the film is to transmit a very wide range of frequencies to the ant colony and monitor what is reflected back. The frequency which is absent is deduced to be the one which is doing the ants harm. Then we transmit this frequency only and it causes pandemonium among them."

Although "Phase IV" is fiction, it has been very scientifically researched. Ants have a highly complex, highly sophisticated communication system. Ants, or for that matter any other insects, can be upset by very high frequencies, often from sounds which are inaudible to human ears.

"We know that insects are vulnerable to certain sounds," Simon notes, "and so are animals. High pitched frequencies are already being used for pest control, to clear farmlands of rabbits or public places of pigeons."

Currently in the research stage, Simon discovered while doing background work on his script, is a gadget which may well one day be used to clear domestic premises of such pests as mice and cockroaches. It would attach quite simply to an electrical outlet and be totally inaudible to the human ear. Even higher frequencies have been used in tests which are capable of demolishing buildings.

What man really needs, Simon emphasizes, is a sound to kill sound itself. "If we invented anti-sound we could rid the world of much aggravation because noise pollution is as great a hazard as any. Two of the most painful sounds known to man are the noise of jet engines and the sound steam makes when it is released under pressure. There is a fortune awaiting the inventor of a simple means of sound-proofing for domestic dwellings."

For Saul Bass, the world famous graphic designer who turned movie-goers on with his



**Lynne Frederick becomes mystified by the strange hypnotic power of a super-intelligent ant.**

revolutionary designs for film credits, it is his debut as a film director. He explains how he happened to choose ants as the subject matter for his first movie: "Paul Radin, the producer of "Phase IV", came to me with the idea of a film of men and ants, which Paramount had expressed interest in doing. It seemed like an interesting possibility. Mayo Simon, a fine writer who had collaborated with me on "Why Man Creates", joined us in the project—and it took off from there."

Bass says that directing a feature film is a "little like attaching a pencil to the business end of a bulldozer and trying to draw a sensitive portrait . . . difficult. In addition, you've got to draw fast. Because when you are, as in this case, working within a modest budget, you are under the gun. Time is money."

The cast of "Phase IV" is headed by Nigel Davenport, whose recent films include "Mary, Queen of Scots", "Villain", and

"Living Free". He portrays the scientist Ernest D. Hubbs. Lynne Frederick, a young English actress recently seen in "Nicholas and Alexandra", plays the role of Kendra, the girl who becomes the psychic link between man and the ants. Michael Murphy, the young American actor who has been featured in several Robert Altman films ("M\*A\*S\*H", "McCabe and Mrs. Miller", "That Cold Day In the Park", "Brewster McCloud") plays the scientist's assistant.

"Phase IV" tells a story in which ants turn the tables on man", producer Radin says, "Developing an intelligence capable of defeating human science and predicting human strategy. Middleham has provided and photography so astonishing that incredulity is banished. These ants could challenge man and present us with the ultimatum, as the ants do in the film, that we must share the planet with them or be destroyed."

Think about that the next time you go on a picnic.

# A SENSATIONAL POSTER

OF OUR DEAR FRIEND

# QUASIMODO

IS NOW AVAILABLE FROM

**MONSTER**  
MAGAZINE

**MONSTER  
SIZE!**

**A GREAT ADDITION TO ANY HOME OR TOMB!!**

QUASIMODO POSTER,  
MAYFAIR PUBLICATIONS INC.,  
261 FIFTH AVE. ROOM 2102,  
NEW YORK, N.Y. 10016

SEND ME \_\_\_\_\_ QUASIMODO POSTERS. I ENCLOSE \$1.<sup>00</sup> PLUS 25¢  
FOR POSTAGE AND HANDLING - TOTAL PRICE \$1.25 FOR EACH.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

# A SECOND LOOK AT...



Please turn page →





"**Vincent Price Unmasked**" is the title of a most fascinating biography by James Robert Parish and Steven Whitney (see our last issue). Since then we've come across some unusual photographs of **Vincent Price—Masked**. With all the disguises he uses, you never know when or where he's going to show up . . . so, beware!

# VINCENT PRICE!



# NIGHTMARE THEATER

## PART-3

MONSTER MAGAZINE PRESENTS THE LAST  
INSTALLMENT OF ITS THREE PART SERIES ON  
AVCO-EMBASSY TELEVISION'S NEW "NIGHT-  
MARE THEATER"—A SET OF NINETY-MINUTE  
TV FILMS THAT ARE CALCULATED TO SEND  
ALL SORTS OF SHIVERS DOWN YOUR SPINE.  
THE EPISODES ALREADY DISCUSSED HAVE  
DEALT WITH WITCHES, LIVING CORPSES,  
MUMMIES, MURDERERS, AND MANIACS.  
PART 3 PROMISES MORE OF THE SAME. SO  
TIGHTEN YOUR SAFETY BELT FOR OUR FINAL  
PLUNGE INTO "NIGHTMARE THEATER".



One of the many murders in "Dear Dead Delilah".

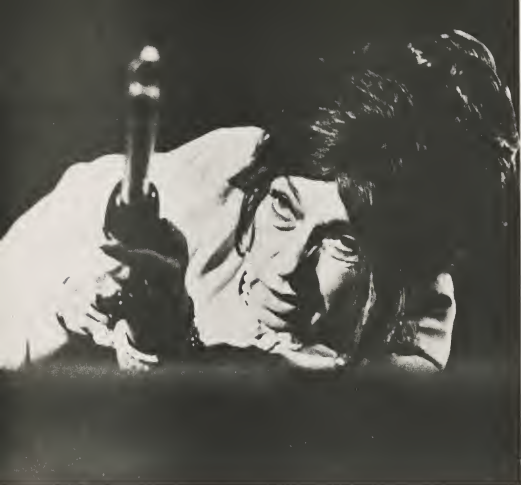
# DEAR DEAD DELILAH

In **"Dear Dead Delilah"** a woman named Luddy is released from a stay in prison and is befriended by a couple, Richard and Ellen, who invite her to South Hall, their home and a once-great plantation. Luddy is given the job of housekeeper. She is able to see the strong rivalries among the various brothers and sisters. The most intense of these struggles is between Delilah (Agnes Moorehead) and Alonzo (Dennis Patrick).

All this tension is the result of \$600,000, buried somewhere on the grounds, which Delilah declares to be up for grabs—she being the executrix of her father's estate.



Delilah is given a neck massage without consent.



**Delilah's Last Stand.**

Then, strange things begin to happen. Members of the family are found mysteriously murdered. It is discovered that Richard and Ellen have conspired to find the buried money, and, in the process, murder the entire family.

In a bizarre scene, the couple find the money buried in a mausoleum. Ellen, greedily wanting it all, tries to kill Richard with an axe. She goes to sleep thinking she has murdered him but awakens to find Richard alive and in the process of murdering her.

Believing Luddy has witnessed it all, Richard goes after her. When he finds the housekeeper, the man tries to drown her, unaware that Delilah, barely alive, has crawled across the lawn and picked up Richard's discarded gun. With her last ounce of strength, Delilah pulls the trigger, killing Richard and saving Luddy. Delilah dies, but Luddy and Alonzo collect the money and recover from their experiences at South Hall.

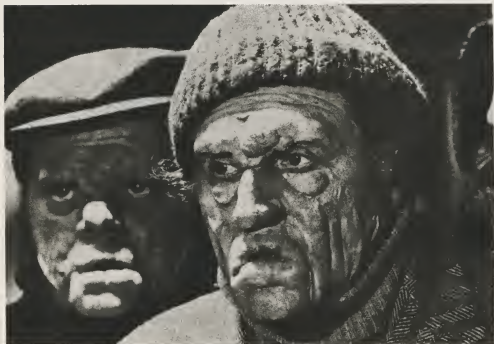
# DOOMWATCH

In "Doomwatch", an ecological change turns ordinary men into half-beasts.

On the tiny island of Balfe, Dr. Del Shaw (Ian Bannan) of Code Name Doomwatch is investigating how a giant oil tanker spill has affected the marine life in the area. All the townspeople that he comes across are unusually suspicious of him. Not only that, some of the villagers' faces are ugly and distorted—almost like Neanderthal men—and they are unfriendly, surly, and downright vicious. It is as if all their human warmth has disappeared. Shaw also notices that these people bury their dead at night.

As far as the sea is concerned, Shaw finds that the fish and bird eggs in the area are abnormally large. He sends specimens of these eggs over to Doomwatch headquarters where it is learned that their largeness is due to contamination by a hormone substance—a substance which, if absorbed by human beings, causes acromegaly. It is acromegaly that causes those horrible Neanderthal-type looks that Shaw has seen on the island.

Delving further into the situation, the doctor finds that large amounts of radioactive material are being dumped into the sea by a big chemical company. This radioactivity is causing rampant contamination that not only threatens the sea life, but *all* on the island.



Industrial pollution is the cause of faces like this in "Doomwatch".



**A woman comforts her diseased husband.**

The investigator befriends a local school teacher, Victoria Brown (Judy Geeson), who is anxious to help his cause. The townspeople, however, are extremely uncooperative. Their ears are deaf to the explanations given by Del and Victoria as to why their bodies have changed so radically. Instead, the people on the island choose to believe that some higher being has decided to punish them by turning them into monsters. The two have their lives threatened by the citizens and are almost overcome by the crowd until Tom Straker, one of the most seriously affected of the townspeople, breaks down upon realizing the truth. After this, the men and women are evacuated from the island and the menace drains away. But Del knows that Balfe will soon be a place of ruins.



**George Sanders heads Codename Doomwatch, the organization investigating the ecological imbalance in Balfe.**



# the WITCH



Aura displays her charm.

In **"The Witch"**, youth and age combine to confuse and confound a young man who innocently finds himself in a house of madness where "the unbelievable becomes truth".

A young fellow named Sergio sees a want-ad in a newspaper asking for an historian. Anxious to make some money and eager to work for it, he heads over to the address stated in the ad. It is the home of an old woman—a very mysterious old woman named Consuelo who is familiar with Sergio although he has no knowledge of her. She tells him that she is looking for someone to replace her old librarian whose job was to rewrite the memoirs of her late husband—a former general. Sergio, unsure as to whether or not he wants the job, has his mind quickly made up by an unbelievable occurrence. The old lady disappears and a beautiful young woman, Aura, takes her place. Aura is the most captivating figure Sergio has ever seen—crimson lips, silken hair, a rapturous body—more like a statue than a woman. She smiles at him and asks him to stay. Sergio cannot contain his affection and be-

gins kissing her. Aura offers no resistance. It is here that Fabrizio enters the scene. He is the librarian that Sergio is to replace. Upon hearing this news and seeing this man in a romantic encounter with Aura, Fabrizio becomes furious. Sergio is not bothered by him, and the mysteriousness of the house and the attractiveness of Aura force him to stay there.

Aura, Sergio, and Fabrizio meet in the fencing room where the latter begins torturing the girl with his sword—and enjoying every minute of it. Sergio moves in to defend her and almost gets killed for his trouble when Fabrizio takes a lunge at him with the sword. The ex-librarian, with murder in his eyes and hatred in his veins, begins strangling Aura. But this time, Sergio catches up with him and strangles Fabrizio himself. The latter's last words before dying are, "They did it . . . they're the ones who set us at odds . . . we should have joined forces, to save ourselves . . ."

Aura and Sergio spend the evening in the house, having dinner and exchanging passionate glances, obviously very attracted to one another, as they swear eternal love.

That night, Sergio hears a voice coming from the old lady's room. He goes there only to find Consuelo asleep, and when he returns to his own room, the man sees Aura covered in shadows, seemingly hiding from him. When Sergio approaches her she turns away violently. But soon she can no longer hide the truth—Aura has the old wrinkled face of Consuelo!



The old house is the scene of violence and action in "The Witch".

Sergio spends two years in the old house putting the General's papers together, loving Aura, talking to Consuelo. But one day, he finds Aura in the arms of a handsome young man. Now Sergio is in the very position that Fabrizio was in two years earlier. Sergio struggles violently to rid the house of the young male intruder until the whole situation threatens to turn him into a raving lunatic.

"The Witch" stars Rosanna Schiaffino as Aura, Richard Johnson as Sergio, Sarah Ferrati as Consuelo, and Gian Maria Volonte as Fabrizio.

# NIGHT of the SORCERERS



Two young sorcerers on a search for blood.

**"Night of the Sorcerers"** shows that men aren't the only ones who go around biting people on the neck. Women can be vampires, too.

The story is set in Bomba, Equatorial Africa, where a fair-skinned, fair-haired young lady named Agnes is tortured and then sacrificed to the Great Leopard Devil of the jungle. Some time later, English soldiers massacre all those responsible for the incident. The severed head of Agnes makes its way out from among the dead bodies and transforms into a beautiful vampire.



One of the charming female vampires.



A beheading ceremony is about to take place.

Years later, an expedition to the area is formed. It includes a naturalist named Jonathan, a photographer, Carol, and one of the daughters of the sponsor, Liz. Their safari guide is Rod, who is accompanied by his girlfriend Tanica. The group learns of a bizarre legend that apparently takes place each night. Supposedly, the sorcerers come back to life to celebrate their beheading ceremonies to the Great Leopard.

Carol becomes intensely curious about this legend and it leads to her destruction. Although warned not to do so, she wanders over to the sacrificial grounds where she sees the sorcerers doing a tribal ceremony. They discover her presence, capture her, and turn her into a vampire Leopard Woman.

After this, none of the safari members is safe from the sorcerers. One by one, they are each sacrificed or turned into monsters. In the film's exciting climax, Rod and Tanica escape, but not before Tanica is herself bitten.

"Night of the Sorcerers" stars Jack Taylor, Simon Andreu, Kali Han-  
sa, and Maria Kosti.



The sorcerers perform a sacrifice.

# MARTA



A crazed Stephen Boyd commits murder.

The final film in the series is entitled **"Marta"**, and stars Stephen Boyd and Marisa Mell. It is the story of a sister's desperate attempt to find out what happened to her twin. In her quest to find the truth, she is, herself, suspected of murder. Then, she falls in love with her late



**Boyd appears unafraid of the sight of blood.**

sister's husband, only to find out too late that he is completely insane. This tale of madness and mayhem is climaxed with the girl finding her sister's body right in the house.

So there you have it—all thirteen episodes of "Nightmare Theater"—a package that promises to frighten even the least frightenable. For those of you foolish enough to have missed either or both of the previous two installments, here's a quick review of the episodes already discussed:

**"MURDER MANSION"** is about a group of young travellers who are trapped in a mysterious house where killings, maimings, and blood-lettings are the order of the day.

**"HORROR RISES FROM THE TOMB"** is the story of a French knight and his girlfriend who have their heads chopped off as a punishment for their crimes only to return to terrify the townspeople.

**"THE FURY OF THE WOLFMAN"** involves a professor who turns into a beast at night and kills all those who betray him.

Vengeance, greed, and murder are quite evident in **"DEAR DEAD DELILAH"** about members of a family who will stop at nothing to get an inheritance.

A photographer regrets having jilted his ex-girlfriend in **"WITCHES MOUNTAIN"** when the girl turns out to be a witch, herself—and an unforgiving witch, at that.

**"HATCHET FOR A HONEYMOON"** tells of an insane young wedding gown designer who chops up his models into ground meat.

The dead come to life in **"DEATH SMILES ON A MURDERER"** with the result being mayhem and destruction.

A lunatic aunt discovers a grisly way to murder her nephew in **"A BELL FROM HELL"**.

**"THE MUMMY"** tells of the title character, recently returned to life, who searches desperately for a body to reincarnate the soul of his mummy girlfriend.

Thirteen creepy flicks that should provide you with at least thirteen sleepless nights—courtesy of Avco-Embassy Television. Watch for details in your local TV listings as to when these films will be shown in your area. HAPPY DREAMS!



# LUGOSI

## THE MAN AND THE VAMPIRE

---

By RON WEISS



He had a deep, resonant voice; dark, hypnotic eyes; and a captivating foreign accent. His fans knew him as Count Dracula. But Bela Lugosi was not Count Dracula. He was a man—nothing more, nothing less. And like most men, Lugosi had his successes and his failures, his accomplishments and his disappointments. The role which brought him the most fame would prove to be his biggest obstacle in finding new parts. Eighteen years after his death, Lugosi is probably more popular now than he has ever been. A part of this renewed interest is an excellent account of Bela's life by Arthur Lennig, in a book called "The Count: The Life and Films of Bela (Dracula) Lugosi" (Putnam). It is a sensitively-written biography by a man who, in his youth, idolized Lugosi and even had the great fortune of meeting him in person late in the actor's life.



Lennig did extensive research on Lugosi's early life by traveling all the way to the man's hometown of Lugos, Hungary (the place he used to derive his name) and examining all the records he could get his hands on. He found that Bela was born Bela Blasko in 1882. His early years did not indicate any particular interest in acting (*except* to the degree that he had a rather vivid imagination), and his grades in

**Lugosi with Dwight Frye in "Dracula" (1931)**

school were rarely better than average. Bela came from a banking family, but decided not to go into this line of work. Instead, he went to an industrial school to be a locksmith. Somewhere along the way, however, Lugosi's mind was changed. He would become an actor. Lennig retells an interesting story, which he says is untrue,



Count Dracula doing what he did best.

about how Lugosi decided to go into acting. It seems that an acting troupe doing "Romeo and Juliet" was scheduled to come into Lugosi's town. He was very excited about this event until he heard that the man playing Romeo had gotten sick and the performance might have to be cancelled. Bela sought out the manager of the troupe and volunteered to play the role himself. The manager was impressed by Bela's aggressiveness and realized that if he couldn't find a replacement, he would have to refund all the tickets. Bela was allowed to play Romeo, the story goes, and was a big success. According to Lennig, this is merely some press agent's piece of

fiction. In fact, Lugosi decided by the age of 19 that he wanted to go into acting, and proceeded to work in small theatrical groups in Hungary, playing a variety of roles. Certainly, this proved to be a great training ground for the young Hungarian, who, at this time, was known as Bela Lugossy. It might be hard to imagine that this man, so identified with the role of Count Dracula, played many Shakespearean roles early in his career—Clarence in "Richard III", Cassio in "Othello", Laertes in "Hamlet", and Lucentio in "The Taming of the Shrew".

Lennig quotes Lugosi as saying, "In Hungary, acting is a career for which one

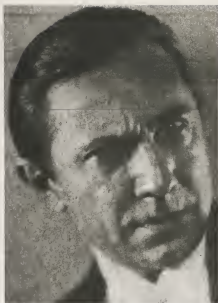
fits himself as earnestly and studiously as one studies for a degree in medicine, law or philosophy. In Hungary, acting is a profession. In America it is a decision. A youth "decides" he will go on the stage or appear in pictures. If the public accepts him, the "decision" automatically becomes "final."

By 1913, he was offered a place in the National Theater of Hungary, the most prestigious acting troupe in the country. But older actors got the biggest parts and Lugosi was relegated to playing mainly supporting roles, usually young lovers. His peers at the time described him as being dedicated and a favorite of the audience. Lennig interviewed as many people as he could who knew Bela in those days. Most of them are dead, but those that are still living remember him as being a polite and cordial man, although not forgetting that he was a loner and a spendthrift. His stay at the National Theater of Hungary was interrupted by World War One and a hitch in the Royal Hungarian Infantry. After being wounded twice—once seriously—Lugosi returned to acting.

Lugosi made his first films in Hungary in 1917. Although he made quite a number of them, none of these films are in existence today, having either been destroyed through neglect or the bombings of World War II. But Lennig was able to uncover some of the dates and synopses of Bela's pictures of this period. His first film was "The Leopard", made in 1917 for Budapest's Star Film Company. In it, he changed his name temporarily to Arisztid Olt. His acting in these early movies was rather stylized and very passionate. It was clear that he was using many of his theatrical techniques in his films—perhaps to his misfortune.

In 1920, Lugosi moved to Germany where he made a number of films including "The Deerslayer", based on the novel by James Fenimore Cooper. He plays Chingachgook, an Indian, who doesn't do much more than stand around looking like an Indian.

The following year, Lugosi finally made it to America and settled in New York. At this time, he could not speak English—



**Bela in his days as a handsome leading man.**

quite a handicap for an actor in the United States—so he formed his own Hungarian stock company, which performed plays in their native tongue. Lugosi produced, directed, and starred in the plays, but the audiences were almost non-existent, and the group was forced to break up. At this point, Lugosi got a lucky break from Henry Baron, a theatrical manager, who hired him for a role in the stage play, "The Red Poppy". Lugosi still could not speak English, but he reportedly said to Baron in Hungarian, "Give me a chance. Give me a tutor, take his salary out of my future earnings, and by the time you are ready to start rehearsal, I will know my part." On Dec. 20, 1922 the show opened to an enthusiastic review by The New York Times' John Corbin: "Bela Lugosi is a newcomer of quite splendid mien, romantically handsome and young. Hungarian though he is said to be, he looks every inch the Spanish pirate of romance . . . here is an actor of fine achievement and possibly greater promise." (Lennig, incidentally, spices up his book with many such reviews, the historical significance of which are immeasurable.)



In 1923, Bela made his first American film "The Silent Command", which is about a group of spies interested in blowing up the Panama Canal. Not surprisingly, he played the villain—the head of the spies responsible for planting the bombs. The film emphasizes his almost supernatural qualities—his dark eyes, and his strong, uncompromising will—rather Dracula-like even in 1923. Lennig quotes Lugosi on how he got the part: "In spite...of the predominance of romantic roles in my repertoire, when I came to

America I found that because of my language and the pantomime with which most Europeans accompany their speech, that I was catalogued as what you call 'a heavy'. And at once I became identified with that class of performances. Particularly was this true in pictures, where, strangely enough no accent could be registered since pictures in those days were silent. If my accent betrayed my foreign birth, it also stamped me, in the imagination of the producers, as 'an enemy'. Therefore, I must be a 'heavy'."

Lugosi continued to appear in the New York theater over the next few years, trying to make a name for himself, until 1927, when the turning point of his career occurred. A producer by the name of Horace Liveright, while in London, saw a stage version of the Bram Stoker novel, "Dracula". After deciding that it was something that had definite Broadway possibilities, he needed someone just right to play the title role. Said Lugosi, "There was no male vampire type in existence. Someone suggested an actor of the continental school who could play any type, and mentioned me. It was a complete change from the usual romantic characters I was playing, but it was a success."

Opening night was Sept. 19, 1927 and the reviews were good, although some negative comments were made about Lugosi's rather deliberate acting style. Nevertheless, "Dracula" had a successful run of 261 performances before closing on May 19, 1928. The show then went on tour around the country, including an important run in Los Angeles, where movie executives got their first look at Lugosi for consideration in the upcoming film version. Universal had acquired the rights to "Dracula", and they were busy trying to transform this play into something cinematic. Additionally, Universal wanted someone of "name" value to play the lead. Lugosi was still relatively unknown. For months, the studio wallowed in indecision over this problem before settling on Bela. Lennig uncovered an important factor in this decision. Apparently, a writer for a now-obscure movie periodical called "Hollywood Filmograph" kept plugging away for Lugosi, saying how right he was for the part and how the movie would fail without him. It is impossible to judge just how important these articles were, but Lennig suggests that they might have supplied the impetus needed to swing the decision in Lugosi's favor.

Universal gave Lugosi a screen test before selecting him, and liked what they saw. Once his signing was announced, "Hollywood Filmograph" wrote, "It was 'Hollywood Filmograph' that first called

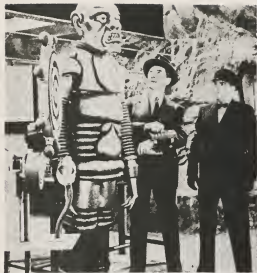
Boris Karloff as the Frankenstein monster and Bela Lugosi as Igor in the 1939 "Son of Frankenstein".



to the attention of Universal that Bela Lugosi ... was the proper man to play the role ... ye editor personally went to the bat and talked to everyone that had any power to give the final word in favor of the noted artist to play the role."

"Dracula" was filmed in seven weeks, with Bela being paid \$500 a week. But the studio was afraid of making it too horrific and thereby scare off customers, so they flirted with the idea of playing up the romantic aspects of the melodrama. In the end, horror won over the romantic.

The film opened in New York on February 14, 1931, to favorable reviews—just about the only time that any Lugosi film would get such notices. Said The New York Times, "Mr. Browning (the director) is fortunate in having in the leading role in this eerie work Bela Lugosi...what with Browning's imaginative direction and Mr. Lugosi's makeup and weird gestures, the picture succeeds to some extent in its Grand Guignol intentions. The picture can at least boast of being the best of the many mystery films." On Broadway, the critics criticized Lugosi



In "The Phantom Creeps" (1939) serial, Lugosi as Dr. Alex Zorka is ready to activate his evil robot.



Bela Lugosi (Mr. Wong) in search of the Twelfth Coin of Confucius that will give him extraordinary powers in "Mysterious Mr. Wong."

and praised the film. Quite the reverse was true in the film version, as Bela came away with most of the laurels.

Now Bela was "Dracula". For the rest of his life he would be typecast as the blood-sucking vampire from Transylvania. Remember, Lugosi had played scores of varying roles and was a versatile performer. Although he had now gained instantaneous fame, he would never escape the monster mold. It did not take him very long to discover this fact. Lennig quotes an early 1930's press release from Universal, in which Lugosi says, "A strange thing happened to me following (Dracula)...I discovered that every producer in Hollywood had definitely set me down as a 'type'—an actor of this particular type of role. Considering that before 'Dracula' I had never, in a long and varied career on the stage of two continents, played anything but leads and straight characters, I was both amused and disappointed." Lugosi went on to say, "Of course, it is true, that every actor's greatest ambition is to create his own, definite and original role—a character with which he will always be identified, but on the screen I found this to be almost fatal. It took me years to live down 'Dracula' and convince the film producers that I would play almost any other type of role."

The thirties were the Count's peak years. Bela was working steadily, and the films, though not heavily budgeted, were generally well-made. Working mainly for Universal, he played one sinister character after another—if not Dracula, then some sort of mad scientist with a scheme to take over the world. Typical examples of this were "Murders In The Rue Morgue", "White Zombie", "Island of Lost Souls", "Mark of the Vampire", and "The Invisible Ray".

Probably his best films were those he made with Boris Karloff—films like "The Raven" (1935), "Son of Frankenstein" (1939), and "Black Friday" (1940). The relationship between the two horror stars was unusual. In a sense, they were friendly rivals, both working for Universal and aiming at being the number one horror

**BELA  
LUGOSI**

**THE  
RETURN  
OF**

# CHANDU

EPISODE No. 6

**CHANDU'S FALSE STEP**  
PRINCIPAL DISTRIBUTING CO.

In 1934 Lugosi played the part of "Chandu the Magician" in a 12 episode serial.

star. For Lugosi it was, and always would be, a losing battle. Karloff was Number One and not even an earthquake would knock him off that pedestal. This was something the Count would never really understand. Why should Karloff get the meatier roles and top billing? Why should he get to play nonmonster parts and not me? The answer pretty much lies in the fact that Karloff was the better actor of the two, and he got a chance to show off his skills in "Frankenstein". Ironically, it was Lugosi who had first crack at the role of the monster but turned it down because, according to Lennig, he did not want to play a "dumb brute". Clearly, if Bela only thought of the monster as a "dumb brute", he was better off not playing the part, because Karloff proved that Frankenstein's creation was much more than that.

The studio got quite a lot of mileage out of their rivalry. Numerous publicity shots showed the two squaring off at one another, exchanging angry glances. In reality, there was no real animosity, at least not from Karloff, who had no reason to be jealous or angry. As for Lugosi, his turning down of the monster role had a jarring effect on his career. He seemingly took every role offered to him after that. In the short run, it's a good way to make money. But in the long run—the one that counts—it's a terrible way to run a career. Lugosi apparently saw nothing wrong with accepting a bit part in a low budget "quickie" film as long as he got paid a few thousand dollars. He would earn the money, but his reputation was continually tarnished by his appearances in these low grade movies. Universal was a lavish stu-



dio compared to some of the outfits Lugosi would eventually work for.

By the time the Forties rolled around, Universal was using him less and less, Choosing to go with younger leading men like Lon Chaney, Jr. Bela was getting old, and age can do terrible things to an actor. He no longer was the handsome, suave Count. Now he was a middle-aged, weary Hungarian with a paunch. When the studio decided to resurrect the Dracula character in "Son of Dracula", it looked like a chance for Bela to revitalize his career. Instead, though, Universal went with Chaney, Jr. to play the Count—a blow to Lugosi that probably shook him to his marrow. His career continued to slide. Less roles were being offered, and those he accepted were usually in the aforementioned "quickies". Another irony becomes evident here. The big studios were unwilling to put him in a film because they felt his popularity had dwindled drastically. Yet the small independent companies liked to use him because they could then have an actor of "star" calibre in their film, and theater owners would have a "name" to put up on their marquees—a name, by the way, that always drew customers. Lugosi wasn't as popular in the Forties as he was in the thirties, but people were still willing to pay money to see him. As a further irony, in 1943 he finally got a chance to play the Frankenstein monster in "Frankenstein Meets The Wolfman". Not surprisingly, the whole thing backfired. Writes Arthur Lennig, "If Lugosi, whose resentment of Karloff had long rankled, hoped to vindicate himself by showing how the monster ought to be played, he failed. For a variety of reasons, he succeeded in being the worst of the whole series..."

With the hope of even a minor comeback fading, and his marriage on the rocks, Bela found an escape in Drugs. Lennig should be commended for his treatment of this aspect of Lugosi's life, for he doesn't overly emphasize it or sensationalize it. Lugosi didn't "broadcast" the fact that he was an addict—he simply was one. Late in his life, he was cured of his habit.

"Derk Eyes of London" saw Lugosi in the role of a crooked insurance underwriter who owns a home for the blind where he murders people in order to collect on their policies.



In the late Forties, Bela decided to return to the stage with "Dracula". Though Broadway was not interested, he did find some interest in suburban theaters in the East. Lennig fascinatingly recounts how, as a child, he watched Lugosi on stage in a Long Island theater in 1947. It was a small theater and it wasn't even filled to capacity, but Lennig was enthralled by the performance of his idol. He went backstage after the show to meet The Count and his wife personally, and to tell him how much he liked him. Lugosi was extremely kind and gentle to the boy, probably touched somewhat by his devotion.

The tour ended, and Lugosi was again out of work. Universal was planning to film "Abbott and Costello Meet Frankenstein", which had parts for The Moster, The Wolfman, and Dracula. Bela wanted the vampire part very badly, and his agent, Don Marlowe, fought with the studio tooth and nail for the part of his client. He finally won. By this time, it was far too late to help Lugosi's career, but the money was needed at any rate. He enjoyed being back at Universal where he had enjoyed his greatest success. One minor problem he had was with Lon Chaney, Jr.,

who played The Wolfman. Bela disliked the man, and Chaney was continually antagonizing him by calling him "Pop".

Bela, in 1948, returned to summer stock in the East, where Lennig again met his hero. Again going backstage, Lennig was remembered from the previous year by Lugosi, which obviously pleased the boy. The dressing room was shoddy and cramped. After the show, Bela signed autographed pictures for his admirers outside the theater. Lennig told Bela that he had a Lugosi shrine in the cellar of his home—an enormous collection of photos, posters and memorabilia all about The Count. This intrigued Bela so much that he and his wife drove eight miles to the boy's house just to take a look at it. Imagine that—Bela Lugosi in your own home! He was quite impressed by the display, since he probably thought by this time he no longer had any fans. There is an incredible photograph in the book of the Young Lennig and the aging Lugosi—the latter with his arm around the former, and with a big cigar jutting out of his mouth, looking more like somebody's Uncle Max than the great Bela Lugosi.

Around this period, Bela moved to New York and appeared occasionally in a cheap horror act in movie theaters around the area. Lennig quotes William K. Everson, a film buff and friend of Lugosi: "First the theater would run one of his movies—alas, one of the poorer ones, one that could be booked for a minimum rental . . . and then Lugosi, on stage, would do a horror act

(which) consisted of Lugosi playing around in a laboratory with a giant gorilla and a manacled girl . . . the kids in the audience knew nothing of the serious work that Lugosi had done, so the reception to the act was noisy and seldom respectful. Lugosi knew it was a wretched act, and he hated doing it, but at the same time it was his only income. In his performance, he gave the act far more than it deserved—but no matter whether it was well or badly received, he was always embarrassed when he left the theater."

The Fifties brought no relief to the once-proud Hungarian who had gained prominence in his home country's National Theater playing Shakespearean parts. There was nothing Shakespearean about his film roles in the Fifties. His last films were made for such mini-film companies as George Weiss Productions, Reynolds Pictures, Banner Films, Bel-Air Productions, and Realart Releasing. He made some television appearances—one of note on Milton Berle's "Texaco Star Theater"—but nothing came of it. Bela was in his seventies, was hard of hearing, and was getting more involved with drugs. In 1955, virtually penniless and hopelessly addicted, Bela made a very courageous move—he turned himself in to Los Angeles General Hospital's Mental Health and Hygiene Department for help. This made headlines around the country and Lugosi was quoted as saying, "I don't have a dime left. I am dependent on my friends for food, and a small old-age pension. I am anxious to rehabilitate myself and decided this was the only way to do it." Lugosi went to court the following day and the judge, a sympathetic and understanding man, praised Bela for voluntarily turning himself in to cure his addiction saying, "After all you are only 72 years of age. And it will be wonderful to get well and live the rest of your life as you should." Lugosi went to the Metropolitan State Hospital in Norwalk, California to receive treatment. Photographs of him entering the hospital showed a very sick looking, frail man. Lennig, living in a college dormitory at the time, saw the picture and was

The theater poster for the original "I Want to Drink Your Blood" flick making Lugosi and Dracula a household scream.





Bela and his arch-rival Boris Karloff are seen relaxing off-stage.

so upset by it that he wrote Bela a letter inviting The Count to room with him! This never came to be, however. Bela stayed in the institution for 3 months and received hundreds of encouraging letters from fans. He said later, "I was able to get out in 3

months because of the kind letters from all over the world . . . I didn't know I had so many friends—so many people who knew about me and gave a damn about my situation. They helped cure me."

Lugosi made two more films—"The Black Sheep" and "Plan Nine From Outer Space", both extremely low-budgeted—before his death on Aug. 16, 1956 of a heart attack. He had married the year before for the fifth time to a young girl who apparently was in love with him. It certainly couldn't have been for his money since he didn't have any. She fulfilled his last wishes by having him buried in his Dracula cape—with perhaps some justification. Bela and Dracula would live and die *together*. Unfortunately, he did not live long enough to enjoy a resurgence of his popularity in the Sixties and Seventies, but at least his last year or so was peaceful.

I was not a particularly big fan of Lugosi, myself, before I read this book, but it gave me a new insight into the man and a new understanding of what he endured. "The Count: The Life and Films of Bela (Dracula) Lugosi" by Arthur Lennig is "must" reading for film buffs, and enjoyable reading for anybody.

## BELA LUGOSI FILMOGRAPHY

### A LIST OF ALL OF LUGOSI'S AMERICAN FILMS

1923

THE SILENT COMMAND

1924

THE REJECTED WOMAN

1925

THE MIDNIGHT GIRL  
DAUGHTERS WHO PAY

1928

HOW TO HANDLE WOMEN  
THE VEILED WOMAN

1929

PRISONERS THE 13th CHAIR

1930

SUCH MEN ARE DANGEROUS  
WILD COMPANY  
VIENNESE NIGHTS  
RENEGADES

1931

OH, FOR A MAN  
DRACULA  
FIFTY MILLION FRENCHMEN

WOMEN OF ALL NATIONS  
THE BLACK CAMEL  
BROAD MINDED

1932

MURDERS IN THE RUE MORGUE  
WHITE ZOMBIE  
CHANDU, THE MAGICIAN

1933

ISLAND OF LOST SOULS  
THE DEATH KISS  
INTERNATIONAL HOUSE  
NIGHT OF TERROR  
THE WHISPERING SHADOW  
THE DEVIL'S IN LOVE

1934

THE BLACK CAT  
GIFT OF GAB  
THE RETURN OF CHANDU

1935

THE BEST MAN WINS  
MYSTERIOUS MR. WONG  
MARK OF THE VAMPIRE  
THE RAVEN  
MURDER BY TELEVISION  
THE PHANTOM SHIP

1936

THE INVISIBLE RAY  
POSTAL INSPECTOR  
SHADOW OF CHINATOWN

1937

S. O. S. COASTGUARD

1939

SON OF FRANKENSTEIN  
THE GORILLA  
THE PHANTOM CREEPS  
NINOTCHKA  
THE HUMAN MONSTER

1940

THE SAINT'S DOUBLE TROUBLE  
BLACK FRIDAY  
YOU'LL FIND OUT

1941

THE DEVIL BAT  
THE BLACK CAT  
THE INVISIBLE BHOST  
SPOOKS RUN WILD  
THE WOLF MAN

1942

GHOST OF FRANKENSTEIN  
BLACK DRAGONS  
THE CORPSE VANISHES  
BOWERY AT MIDNIGHT  
NIGHT MONSTER

1943

FRANKENSTEIN MEETS THE WOLFMAN  
THE APE MAN  
GHOSTS ON THE LOOSE

1944

THE RETURN OF THE VAMPIRE  
VOODOO MAN  
RETURN OF THE APE MAN  
ONE BODY TOO MANY

1945

THE BODY SNATCHER  
ZOMBIES ON BROADWAY

1946

GENIUS AT WORK

1947

SCARED TO DEATH

1948

ABBOT AND COSTELLO MEET FRANKENSTEIN

1952

MY SON, THE VAMPIRE  
GLEN OR GLENDA?  
BELA LUGOSI MEETS A BROOKLYN GORILLA

1955

MY SON, THE VAMPIRE

1956

THE BLACK SHEEP  
PLAN 9 FROM OUTER SPACE



**GOG**



**THE  
COLOSSUS  
of  
NEW  
YORK**

**MINI**

**MONSTER**

**POSTERS**

COLLECT THEM ALL



**FANTASIA**



**TROG**

THE GREAT GHOUL OF  
GREAT BRITAIN...  
**CHRISTOPHER  
LEE:**

"I'VE  
MADE  
MY  
LAST  
HORROR  
FILM."

By Steve Abrams





Lee sees something he doesn't like in "Dracula—Prince of Darkness".

**C**hristopher Lee has been one of the top horror stars of the last twenty years—ranking with such big favorites as Peter Cushing and Vincent Price. Now it seems he is renouncing his monster stardom entirely, so that he can concentrate on straight dramatic roles that he feels otherwise wouldn't be offered.

"I made my last horror film in 1972. Since then I've been in about ten films, and none of them have dealt at all with monsters. As far as I'm concerned, I've made my last horror film." Lee said this in a recent interview, but refused to close out the possibility that he *might*, sometime in the future, return to the fold. In

truth, Lee resents ever being considered a monster star. "I have made 125 films, exactly 14 of which were horror films. The only reason those 14 get so much attention is that they are constantly being rerun on television."

Lee is a rather intimidating figure in person. Very tall and lean, he dresses impeccably, and has the manners of a proper Englishman. But his eyes seem to look right through you, and his hostility towards this type of publication is quite apparent. "I don't do interviews with monster magazines, you see, because I no longer make monster films. Besides, they have greatly misquoted me in

the past and my dealings with them are no longer desirable."

His main objection to making fright flicks is his fear of being typecast—that is, just playing horror role after horror role without being given a chance at a more challenging part. Lee has played Dracula more than anyone else other than his illustrious predecessor Bela Lugosi, whose career Lee has duly noted. Lugosi started out as a straight dramatic actor, got sidetracked into horror along the way, and could never escape from it. The "horror" of that situation does not elude Lee, who evidently wants to get out while he still can.

If this is the end of Christopher Lee as we know him, perhaps this is the time to look back at his career and relive some of his outstanding accomplishments.

Born in London, England, in 1922, and educated at Wellington College, Lee went to work in the financial section of the city of London for a short time after leaving school. Upon the outbreak of World War II, he joined the Royal Air Force as a pilot.

Lee doesn't recall exactly what made him go into acting, although he feels it had something to do with his desire to be somebody other than himself. He also felt it was the thing he could do best. Lee's first break as an actor came in 1947. It came about when the Italian ambassador to Great Britain introduced him to Filippo del Giudice of Two Cities Films. This led to his first part, "Corridor of Mirrors", with Eric Portman. But the turning point of his career didn't occur until nine years later, when Hammer Films of England decided to make a series of films based upon the great monster movies of the 1930's. First to be remade was the classic "Frankenstein", partly because the public never seems to get tired of seeing the story, and partly because it is in the public domain. Entitled "The Curse of Frankenstein", Lee was picked to play the monster. At 6 foot 5, he was the tallest English actor around, making it difficult for him to get good parts the previous nine years. Actors don't like to be upstaged, especially by people taller than they are. But in this case, his height worked to his advantage. The years when the parts were small were not a total loss, however, as he used whatever roles he got to learn his craft. Lee's philosophy is that one cannot learn how to be an actor, but one can learn the art of acting. This is precisely what he did by appear-

ing on television, in the theater, and, surprisingly, in operas. Since his roles usually contained very few lines, Lee was better able to utilize mime as a technique when the monster part came about. Lee auditioned for director Terence Fisher, who was impressed by his towering figure. Certainly, Lee wanted the part very badly. He had already considered taking off for America, where tall actors were more in demand. Fortunately for monster filmdom, he got the part. Lee was not at all discouraged by the fact that he would be covered by layers upon layers of makeup, since he wasn't getting anywhere looking like himself.

"The Curse of Frankenstein" was based more on Mary Shelley's original novel than on the 1931 movie. Peter Cushing plays Baron Victor Frankenstein, the mad scientist, who, in his anxiety to get a worthy brain for his creation, murders a fellow scientist. Frankenstein's assistant finds out about the murder and tries to put an end to the horrifying proceedings. Instead, he accidentally damages the brain implanted in the monster, causing him to escape and commit numerous murders before being captured.

The film had a "different" look about it. It was the first Frankenstein film done in color, lending a note of realism to those scenes involving blood and fire. The subject matter was dealt with seriously, unlike the comedic "Abbott and Costello Meet Frankenstein". The most obvious change was in the look of the monster itself. Universal had put a copyright on the makeup used on Boris Karloff and refused to let Hammer copy it. Hammer was forced to come up with something original, and they consulted Shelley's novel for help. The result was a strange looking monster—one not really frightening enough, but not so bad as to hurt the success of the picture. In fact, it was the biggest money-making film in England in 1957.

Lee next starred in "Horror of Dracula", also with Peter Cushing. Of all the times he has played the vampire, this is Lee's favorite because it most resembles Bram Stoker's novel. The only distinct difference was in Dracula's appearance. In the novel, the character does not go around in white tie and tails and cape—he wears a modest coat.

Lee would become more associated with this part than any others he would play, and his feelings toward the character are strong.



Dracula to him is a sad person, more an anti-hero than a hero, and a ferocious creature who is often unable to control his great powers. Lee feels it is the actor's utmost responsibility to make this essentially unbelievable character believable to the audience for the length of the film.

In "Horror of Dracula", Peter Cushing plays Dr. Van Helsing, a renowned vampirologist out to destroy the title character. The film has a memorable climax, involving a fight to the death between Cushing and Lee, which the former wins when he pulls a curtain down to expose Dracula to sunlight. The rays reduce the vampire to a mere batch of dust, and the special effects are quite excellent. "Horror of

Dracula" was as big a success as the earlier Frankenstein film, and Lee was just reaching his peak.

Having done Frankenstein's Monster and Dracula, Lee was now called upon to play the title role in "The Mummy" (1959). He is the former lover of an entombed princess who comes back to life to take revenge against a group of explorers bent on the desecration of her tomb. The Mummy discovers a modern lookalike of his love, and carries her off through a swamp before his is finally shot down by a posse of villagers.

For a while, Lee stayed away from the Dracula portrayal, making such non-vampire films as "The Man Who Could Cheat Death"



Lee examines one of his victims in a scene from "Dracula A.D. 1972".

(1959), "the Two Faces of Dr. Jekyll" (1960), "The Terror of the Tongs" (1961), and "The Gorgon" (1964). The one film Hammer made dealing with Dracula during this period, "The

Brides of Dracula" (1960), substituted David Peel for Christopher Lee. Peel's performance was highly praised and so was the film. It was even thought that Lee had seen the last of



A phial of holy water does Dracula in this time—"Dracula A.D. 1972".

Dracula. But this was not the case, as he returned to the role in 1966, in the first of a series of vampire films that continued through 1972.

"Dracula—The Prince of Darkness" (1966) picks up where "Horror of Dracula" left off, with the Count being transformed into a pile of dust. The producers had to invent a way to

bring Dracula back to life and what they came up with was rather gruesome. One of the vampire's associates captures an unwary visitor in the castle, kills him, and hangs the corpse over the ashes of Dracula. Now the gruesome part, as the corpse's stomach is slit open and blood gushes out over the ashes, thus bringing the Count back to life. Lee

**Lee looks like he's howling for some fresh blood in this scene from "Dracula—Prince of Darkness".**



sucks on his usual number of necks before being done away with again—this time by being cornered on frozen ice and having the ice shot out from under him, causing him to drown.

"Dracula Has Risen From The Grave" (1968) benefits from some superior cinematography, with some especially interesting

shots every time Lee appears. In this film, the church takes the responsibility of fighting the Count—Rupert Davies playing the Monsignor. Dracula is revived from the icy depths of the previous film by having him drink the blood of a wounded priest. He ends up impaled on a giant cross.

One basic difference between the Hammer

**The Count fights for his coffin.**



"Dracula" films and the early Universal ones is the reactions of the women who are attacked by the vampire. The Universal women try to fight off the advances made by Dracula, but those in the Hammer Films seem to eagerly await him and enjoy the experience.

1970 saw Lee return in "Taste the Blood of Dracula". Set in Victorian times, three businessmen and a crazed aristocrat get their hands on a phial of dried blood of the dead Dracula and then go about reactivating him by creating a special formula. Once brought back to life, the Count goes on a murderous hunt for revenge until the film's hero (Anthony Corland) destroys him—till the next film.

"The Scars of Dracula" (1970) opens with a group of villagers attempting to burn the count alive, after a local girl is found dead. He survives the burning and becomes the polite host to some innocent visitors, whipping his crippled servant when he tries to help some of them escape. Dennis Waterman plays the vampire-hunter, who is saved from Dracula's fangs when a bolt of lightning shoots itself into the Count's body, toasting him inside and out.

"Dracula A.D. 1972" (1972) attempted to bring together the old and the new. Alucard (Dracula spelled backwards), a disciple of the Count, puts on a black magic ceremony for some teenagers in a churchyard. Before anyone knows it, Lee has suddenly appeared as our hero, looking for some fresh blood. Peter Cushing returned in this film as Van Helsing, who tries to prevent Dracula from taking revenge on his young niece, Jessica.

Lee's final Dracula appearance came in "The Satanic Rites of Dracula" (1973). Van Helsing (Peter Cushing) is called in by British security forces to help them in the investigation of a black mass which has been held at a large estate, with a top government official involved. Young men dressed in storm-trooper outfits guard the house which, upon further inspection, is found to have female vampires hidden in coffins in the cellar. Van Helsing, knows that Dracula is behind it all, and must put an end to the situation before his niece is captured. Appropriately, Lee again is turned to ashes at the climax.

If Lee has made his last horror film, he by no means has stopped playing villains, because his latest film finds him opposite James Bond in "The Man with the Golden

Gun". As Scaramanga, Lee is dedicated to the assassination of Bond, played by Roger Moore.

"Scaramanga is a man who is totally lethal, yet very entertaining. He is absolutely ruthless, but he has extreme charm and an incessant smile," says Lee. "He is, in fact, very much like Bond. The only difference between the two is that the secret agent is licensed to kill by the British Government, while Scaramanga is commissioned to kill by whomever can meet the astronomical price of one million dollars a killing. His weapon is the golden gun."

Unlike the previous bad guys and thugs who have matched wits with 007 in the prior eight films of the series, Scaramanga does not have a massive organization to back him up. He is on his own—one mad man against Bond. That's where Scaramanga's strength lies—a megalomaniac with a singular goal, to conquer Bond.

"Scaramanga's outstanding quality is satanic pride," comments Lee. "He is a man who cannot fail nor miss; he is infallible—like a high priest. He gets one million dollars a hit. Even James Bond doesn't get that! In simple terms, he likes to kill. The only challenge is to have a duel with his renowned adversary, who Scaramanga considers to be as good a marksman as himself. Bond is the ultimate scalp."

The film, directed by Guy Hamilton, takes on almost "High Noon" western overtones. But even though Lee is almost always clad in white, make no mistake that he wears the invisible black hat.

When 007 and Scaramanga have their first meeting, the latter says, "Come in, Mr. Bond, I'm so pleased to see you!" He ways this with the same grace and sentiment of one old school chum greeting another whom he hasn't seen for years. Because of this incredible variety of emotions and characteristics, Bond can't make him out at all. "Bond thinks Scaramanga is a weirdo", says Lee. And what does Christopher Lee think about the villain he plays? "He's just a misdirected individual with a lot of hangups."

It looks like "The Crown Prince of Terror" has abandoned the world of the macabre in order to seek greener pastures. But his performances as Count Dracula will be with us forever. Long live Count Dracula and long live Christopher Lee!







# THE MONSTER EXPLOSION



By RON WEISS

If you haven't already noticed, there is a monster explosion going on in this country. What do I mean by a "Monster explosion"? Simply that the popularity of such heroes as Frankenstein, Dracula, The Werewolf, The Mummy, etc. has grown enormously over the past few years—not only among the young but with adults as well. Let's take a look at this explosion, and find out how it has affected all of us.

Early in 1975, I attended a Horror and Comic Book Convention at the Commodore Hotel in New York City. To say the least, it was an unusual experience, for it was the first time I had ever wandered into one of these events. For the price of \$3.00, I was permitted to go inside the giant Commodore Ballroom, where scores of tables were set up with magazines and comic books placed on top for inspection by prospective customers. Browsing time was unlimited, and they even stamped my hand so that I could leave and come back again without paying another admission. In that one room, there was more monster paraphernalia than I had ever seen before. Posters, buttons, magazines,

comic books, toys, coloring books, films, drawings, T-shirts, records—you name it, they had it. I was astonished to see that some of the old monster magazines that I, myself, bought as a boy (and still own) were selling for ten to fifteen dollars! All of a sudden I felt very aristocratic, knowing that I had such valuable magazines in my possession. I had thought they were just taking up space along with my old Yankees Yearbooks and Archie Comics. But, no, they were worth thousands of times their original value. Was I smart, I thought, not to have thrown them out!

From the looks of things in the Ballroom, nobody had ever thrown *anything* out. Dealers had an endless variety of comics, some relatively cheap, others quite expensive (Mad Magazine #1, which originally cost a dime, was selling for the astronomical price of \$100.) The dealers themselves differed greatly in age and temperament. The younger ones seemed less serious than the older ones, probably because it wasn't as much a job to them as an event. I saw one of them—in his Fifties—come back to his stand after trading one very old Superman Comic for another, and

he kept shaking his head back and forth, uncertain as to whether he had made a good deal.

I was amazed to see that so many of the buyers in the crowd were kids. They have a great understanding of the history and tradition of the old magazines and treat them with the proper respect. One said to me, "The magazines back then had a different look and feel. I guess they can't really be duplicated."

The monster assortments were selling briskly. A dealer tried to explain the phenomenon, but he couldn't. "The last few years were slow. Comics were selling OK, but monster stuff just wasn't moving. Then last year things picked up. Darned if I know why. I'm just trying to make some Dough."

Things went so well at this convention that plans were immediately made for another in late August of 1975. Display tables six feet by 2½ feet wide are being leased at \$30, covering all three days of the activities. They have tentatively scheduled Bob Kane (The creator of Batman) and Mae West as special guests.

But this is just one aspect of the monster explosion. It goes far deeper than a mere convention in New York City. People are



becoming increasingly monster-conscious. Last October in New York's Rainbow Room, 900 monster-lovers at \$30 a couple came dressed as their favorite spooks, and danced until seven in the morning in honor of Halloween. There, for the first time, you could have seen Frankenstein's Monster dancing cheek to cheek with Vampira, and Bela Lugosi with The Wolfman.

A Chicago costume manufacturer considered Halloween 1974 a tremendous success, with his most popular items being Martian and robot outfits. Sales were up over 300%.

For those who like to hear their monsters in stereo, there are some new and wild sound effects records available with titles such as "Screams and Groans", "Cat Fights", "A Collection of Crashes", and "Ghostly Sounds".

Even foods have not escaped the monster spell. A new cereal called "Freakies", which comes in the shape of strange creatures has hit the market. Also something called Monster Vitamins has become very popular. Children can now eat their favorite monsters and maintain a balanced diet at the same time.

There are many reasons for this renewed interest in horror, most of them connected in one way or another to the nostalgia craze. People want to return to those days in their lives that were happiest—their childhood—when things were uncomplicated, and Mommy took care of everything. As one man put it, "With all we have now in politics, religion, and even the family, kids are looking for clarity. Monsters are black and white. It's plain old good against evil." Says Monster Star Vincent Price, "The reawakened interest in monsters signals a return to innocence and naivete."

Related to the explosion is the question of why we like being

scared in the first place. It is something doctors and social observers have been analyzing for years without coming up with a definitive answer. Why do people pay good money to go into a movie theater and watch a film which they know in advance is going to frighten them? In the case of "The Exorcist", people waited on long lines for hours just to experience this sensation. Why do people go to haunted houses in amusement parks, read ghost stories, and participate in psychic searches for the dead?

Tom Hutchinson, in his book "Horror and Fantasy in the Movies", writes, "Through the use of horror, particularly in the cinema, where it has a special kind of immediacy, we can begin to come to an understanding of a world that is brutal, casual, violent, and takes little notice of the individual's existence." Hutchinson believes that horror and science fiction are methods of escape which "Bring us back to ourselves again and again; they contain a kind of truth about our psyches which, while seeming to have little to do with surface reality, are yet intensely appropriate to the ultimate way we are and where we are going. Horror is the appalling idea given sudden flesh; science fiction is the improbable made possible within the confines of a technological age." According to Hutchinson, "The things that go bump in the night, beyond the light of our daytime comprehension, are creatures that have no form. It is for this reason that they are so frightening. The only remedy for us, therefore, is to get to grips with the fear by enjoying it. Through our shudders, we are both entertained and still retain a sense of wonder at the way the world is."

Yet this seems to be a distinctly human phenomenon. Animals, even the higher primates, do not

go out of their way to deliberately frighten themselves. In fact, they avoid fearful activities with a passion. Human beings, with all their intellect, enjoy a kind of a cheap thrill every now and again—watching a fire, stopping to look at an accident on the highway, going to a freak show. We have an apparent need to be shocked, startled, and even frightened—but always from a distance. No matter how realistic a particular film is, the audience is still aware that it is only a movie. Thus, one can be frightened and still enjoy the experience. It is one thing to watch a fire from across the street and quite another thing to find yourself enveloped by flames. When the situation becomes too realistic, the enjoyment vanishes.

Doctors, Sociologists and writers can hypothesize all they want. The way to find out why people like to be frightened is to ask "the people" themselves. Some months ago, patrons entering a theater showing "The Exorcist" were invited to write down exactly why they had come to see such a shocking film. Here are some of their responses: "My friend told me it was the scariest movie she ever saw. If she can live through it, so can I." "... I don't really believe it's as frightening as they say it is. Fear is a very subjective thing. Roaches frighten me—movies don't." "... Fear is fun. It's like saying "boo" to someone in the dark. I've always liked frightening movies. To tell you the truth, I don't know why."

Will the monster explosion continue? As most fads, this one will eventually die out, leaving the true horror fans to their own resources. Soon there won't be any more chic costume parties at the Rainbow Room and kids will go back to eating oatmeal. But the craze, like the monsters themselves, will return for others to experience.

# HORROR COMES to BROADWAY...

Tourists may think that it is all around them, as they briskly walk through the muggers and hustlers who frequent the Broadway theater area. The horror that we are writing about happens six nights and several matinees a week at the Cort Theater. The name of this spine-tingling show is "The Magic Show." It stars Doug Henning, a modern day Canadian Merlin, pictured here chained to "The Bed of Horrors", just one of the fantastic magic illusions he performs in this show. Others include "The Floating Woman", "The Mis-Made Girl", "Sword Levitation", "The Zig-

Zag Woman" and "Metamorphoses". "The Magic Show" is not a "kid" show, but horror fun for the whole family.

Perhaps next they'll do a musical version of "Frankenstein"?





TONY WILLIAMS/CINE

# STOP DAY DREAMING!



YOU'RE GETTING TO  
BE MORE AND MORE  
LIKE A  
"WALTER MITTY"!

YOU'RE GONNA GET YOUR  
TAIL KICKED OUT OF HERE  
IF YOU DON'T KNOCK-OFF  
THIS DAY DREAMING BIT!

"WALTER MITTY"? HE DAY DREAMED  
OF WHAT HE WANTED TO BE...MY  
THOUGHTS ARE OF WHAT I  
MUST DO!



THE PROFESSOR'S VOICE FADED OUT OF PERSPECTIVE  
AS MY INNER THOUGHTS AGAIN RESUMED  
THE STRUGGLE....

WE MEET  
AGAIN!

AGAIN AS YESTERDAY  
THE OBJECT OF THIS THEORY  
IS TO RECAP AND...  
HARRISON!



HARRISON! FOR  
PETES SAKE--NOT IN  
THIS CLASS TOO!  
YOU'RE GOING TO  
BE SENT DOWN TO  
THE DEAN AGAIN!

HUH?

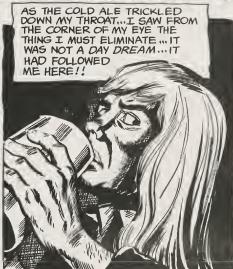


AFTER  
CLASSES

COME ON HARRISON,  
THE LEAST YOU CAN  
DO FOR ME AFTER I SAVED  
YOU IN CLASS IS TO  
BUY ME A BREW!

YES--YES.  
SURE, RITA.  
...THANKS.











I TOLD YOU, RITA - THAT IT WAS SOMETHING I HAD TO DO... IT WASN'T A DAY DREAM!



DIDN'T I TELL YOU THAT, RITA!



HOW HORRIBLE! I CAN'T BELIEVE IT REALLY HAPPENED!

WHAT EVER DRUG HE WAS ON TURNED HIS HATRED INTO A HALLUCINATION!



THIS KIDS TRIP TURNED REAL!

I'LL SAY IT DID! I HAD MY PROBLEMS IN SCHOOL WITH THE DEAN BUT THEY GOT STRAIGHTENED OUT...



I NEVER HEARD OF ANYONE HATING **THIS MUCH!**

HE MUST HAVE HATED HIM A **THOUSAND** TIMES... ONE FOR EACH PIECE HE **CUT OFF...** WITH THIS!!

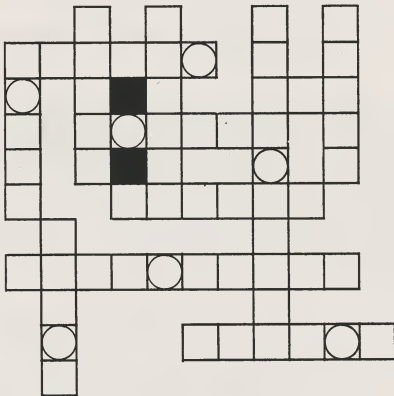
END



# MONSTER MESH No. 3

\* The easy version of this puzzle is to write the words underlined on the list below into their correct places in the diagram. The list is the titles of the twelve episodes of the Buck Rogers series. (Answer on page 91.)

\* The harder goal of the puzzle is to unscramble the letters which will be circled in the diagram so as to spell out the missing word in episode six on the list. (Answer to the Mystery Word on page 91.)



BUCK ROGERS: the titles of the twelve episodes.

1. Tomorrow's World
2. Tragedy on Saturn
3. The Enemy Stronghold
4. The Sky Patrol
5. The Phantom Plane
6. The ..... Command  
(unscramble the circled letters)

7. Primitive Urge
8. Revolt of the Zuggs
9. Bodies without Minds
10. Broken Barriers
11. A Prince in Bondage
12. War of the Planets

# WHAT'S FLASH GORDON DOING IN MONSTER MAGAZINE?

By DON WIGAL

**F**lash Gordon is an American Folk hero. He originated in the creative mind of cartoonist Alex Raymond around 1934. Very soon Flash developed into real competition for rival comic strip **Buck Rogers** which began five years before.

The sensational popularity of the comic strip **Flash Gordon** demanded that it be adapted into a melodramatic movie serial, a format which had already proven successful with other comic strips. Three serials (1936, 1938 and 1940), each with a dozen or more cliff-hanging episodes, were filmed with Larry "Buster" Crabbe as the noble hero Flash Gordon.

Buster Crabbe was the original film Tarzan back in 1933. He also was to play the role of Buck Rogers in the 1939 film **Destination Saturn**.

Both Flash and Buck lacked the supernatural powers of Superman, but both accomplished superhuman feats. A main difference between superheroes Flash and Buck is the time reference in which they existed: Buck lived in the twenty-first century and Flash stayed in his present time, while visiting planets with futuristic elements. Another difference is how the two stories used fantasy. For example, Buck does not include monsters or



man-made creatures, while Flash does.

There are a few physical relationships between the Flash Gordon serials and previous horror films: the set of the serials used the actual laboratory and castle steps from the set of James Whale's *The Bride of Frankenstein* (1935). The Flash serials also

used music of Franz Waxman from that movie, a score which sounded more like grand opera than was probably intended.

But, more direct horror film elements also exist in *Flash Gordon*. In the first episode of the first serial (1936) Flash and his faithful companion (lover?) Dale, land in a space ship with their captor

Zarkov on an alien planet. The first thing they see is a battle between giant reptile-like monsters who have fish-like fins.

In later episodes Flash encounters a huge fire-eating monster with lobsterlike claws and a dragon's head. This strange monster is called a gocko; but only appears in this episode.





## Scenes from "FLASH GORDON" Serials.



Later, Flash encounters an octosac, an octopus-like creature who apparently likes human flesh for his infrequent dinners. (We

can imagine what a sight it would make if this octosac ever met up with Dr. Octopus, an arch enemy of Spiderman: sixteen arms en-

tangled!)

In later episodes of Flash Gordon our hero has to face assorted lionmen, sharkmen, hawkmen and villains. Many of the more human creatures constantly try to bed and/or wed Dale, especially emperor Ming, who was too old for Dale (to say the least) but is more human than many of his subjects. King Vultan, on the other hand, is some sort of winged man-eagle.

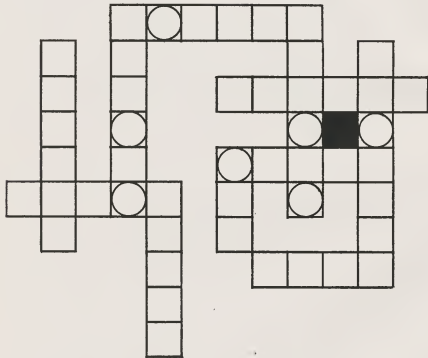
Anticipating the use of robots in later horror films, **Flash Gordon** also included a large cast of annihilators, robots who mysteriously exploded at moments inconvenient to our hero. But, of all Flash's monster enemies, an orangopoid ape is probably most interesting; its unicorn-type horn was its vulnerable spot and, like Achilles' heel, was his downfall once Flash discovered it.

So, Flash Gordon certainly belongs within the pages of **Monster Magazine**. While he himself is not alien, his arch-enemies include numerous blood curdling monsters, none of which you would want to meet on this planet or any other . . . at least not without Flash around.

# MONSTER MESH No. 4

\* The easy version of this puzzle is to write the words underlined on the list below into their correct places in the diagram. The list is the titles of the thirteen episodes of the original Flash Gordon serial. (Answer on page 86).

\* The harder goal of the puzzle is to unscramble the letters which will be circled in the diagram so as to spell out the missing word from episode six on the list. (Answer to the Mystery Word on page 86.)



FLASH GORDON: the titles of the original thirteen episodes.

1. The Planet of Peril
  2. The Tunnel of Terror
  3. Captured by Shark Men
  4. Battling the Sea Beast
  5. The Destroying Ray
  6. Flaming . . . . .
- (unscramble the circled letters)

7. Sheltering Doom
8. Tournament of Death
9. Fighting the Fire Dragon
10. The Unseen Peril
11. In the Claws of the Tigris
12. Trapped in the Turret
13. Rocketing to Earth

# TWO NEW MONSTER BOOKS

By DON WIGAL

Two very fascinating books appeared recently which deserve praise and recommendation: **Monsters** (Straight Arrow Books, San Francisco, 1974) is by Leonard Wolf; **Monsters Who's Who** (Crescent Books, New York, 1974) is by Dulan Barber.

Both books have about the same number of pages and cost about the same. **Who's Who** is a larger format and is hardcover; **Monsters** is a smaller, square soft-cover book and has about half as much text.

The twenty creatures listed in **Monsters** are truly some of the all-time greats. But the selection seems arbitrary. Would not famous creatures such as The Cyclops, Jekyll-and-Hide, The Mummy, Zombies, or The Abominable Snowman be more proper in such a mass market book than the less familiar Cockatrice-Basilisk, Hydra, or even Pegasus? Moreover, there is no logic to the order in which **Monsters** presents the creatures. The difficulty of attempting a chronological order is certainly appreciated, but some order is certainly desired, such as grouping the subjects under ancient or modern monsters, Eastern or Western monsters, mythological or movie monsters. At least an alphabetically order would have been possible.

**Who's Who** presents about 120 monsters in alphabetical order with a table of contents (incorrectly called an index) at the end of the book. Both books lack an index.

**Monsters** has a curious bibliography which includes several out-of-print titles. **Who's Who** has no bibliography.

While there are six times as many entries in **Who's Who**, three of the

subjects in **Monsters** are surprisingly not in the larger work: Griffin, J.ahherwock, and Pegasus.

The longest essays in **Who's Who** are those about Vampires and The Yeti (The Abominable Snowman).

The other entries in **Who's Who** are concise, while those in **Monsters** are more narrative. Compare the two books as they present the Sphinx, for example: **Who's Who** tells you all you need to know in less than 300 words; **Monsters'** essay is three times as long, repetitious, rambling, wordy, and interesting. Neither refer to, or illustrate the Great Sphinx of Giza, which is nearly synonymous with the subject.

**Who's Who** was originally a British publication, but refers to many more American phenomena (such as comic book superheroes) than does the American publication **Monsters**.

Since illustrations are major factors in both books, we should consider the art in each book as more than a mere decorative element. **Monsters** has 80 black and white illustrations compared to about 100 (18 in full color) in **Who's Who**. While the latter is the more colorful book and its pictures more horrific, **Monsters** is graphically more sophisticated. Most of the illustrations in **Monsters** are reproductions of classic wood-cuts. Over half of the illustrations in **Who's Who** are stock movie promotion pictures.

Captions are more informative in **Monsters**, often giving dates, but not always correctly. (The film *Nosferatu* was produced in 1922, not 1929.) Other captions are incomplete. (Chimera is not identified below Bellerophon and Pegasus on page 75.) Finally, a few pictures have no captions. **Who's Who** consistently

avoids dates or other helpful information in its captions.

The presentation and balance between text and art in **Monsters** is uneven: The Centaur, the longest essay in the book, has only four pictures, while the Manicore essay, the shortest in the book, has more illustrations than any other story. As we would expect in a book by the author of *A Dream of Dracula* (Little, Brown, New York, 1972) and of another book on *Dracula* forthcoming, the greatest number of pictures in any one essay in **Monsters** is with the *Dracula* entry. But, the most poorly illustrated essays are those dealing with other movie creatures: The Golem, Godzilla, and Wolf Man. Considering the amount of quality materials available, the creatures from cinema chillers created in the book are not adequately illustrated.

**Who's Who** has an informed but lifeless text; it is a highly illustrated reference book. Compare its three sentences on Centaurs to the eight-page spread on the same subject in **Monsters**. The latter really adds little of substance to the former.

If you want entertaining reading, **Monsters** has sparkling humor. ("Anyone who has ever seen a Unicorn could not possibly confuse it with a rhinoceros.") But, the style is often inconsistent. Why, for example, is Lewis Carroll not mentioned in the Jabberwock entry as he is in the essay on the Gryphon? And why are the two Golem movies mentioned in the text not the two illustrated? (Also, for consistency, since Paul Wegner is mentioned as the 1921 Golem, Ferdinand Hart should be mentioned as the 1936 Golem.)

Leonard Wolf has dedicated his **Monsters** to "everyone for whom the dark is beautiful and dreadful." Similarly, Dulan Barber introduces his **Monsters Who's Who** by inviting you to "journey through the dark side of your imagination and reality, paying a visit to the horrific world of monsters. If you dare."

**Monsters** is tasteful and entertaining, while **Monsters Who's Who** is colorful and informative. Both books are created by people obviously in love with the genre. Both will be enjoyed by fellow monster lovers.

# EARTHQUAKE

By Ron Weiss



This seems to be the year of the "disaster" film—the picture that shows how individuals react to life-and-death situations. It started a couple of years ago with "The Poseidon Adventure" and "Airport", followed this year by "Airport 1975", "Gold", and "Juggernaut". Universal Pictures has now come up with the disaster film to end all disaster films—"Earthquake". Not only does the viewer get a chance to see what it's like to be in a quake, but by way of a new process called "Sensurround", will also "feel" the effects of it—without getting hurt, of course.

Nothing was spared to make this film appear as realistic as possible. Three of the best special effects men in the business were used to show the devastation of an earthquake in progress, as well as the aftermath. They are Frank Bendel, Glen Robinson, and Jack McMasters.

Buildings shake and topple to the ground, mobs of people are buried alive under bricks and concrete, tension towers fall, bridges collapse, streets buckle, cars on the road hurtle

Los Angeles destroyed after a massive earthquake.





these types of pictures. The cast was supplied with a powerhouse script by George Fox and Mario Puzo of "Godfather" fame.

The story opens in the home of Stewart and Remy Graff, played by Charlton Heston and Ava Gardner. Their home, situated high over the Hollywood Reservoir, is not a happy one. Stewart, a construction engineer, battles constantly with his rich and spoiled wife, who on this day has her fake suicide interrupted by a medium-sized quake. Graff is left even more unhappy and disgusted with his wife's behavior.

The caretaker of the dam, with the help of his assistant, perform a necessary post-earthquake inspection. Shortly thereafter, the assistant finds the caretaker dead, the victim of an apparent flooding mishap, in some way

**Terrified people try to dodge falling debris as the earthquake hits.**

into one another, the ground opens up to swallow people, homes crumble, and fires roar everywhere. As if this weren't enough, we see the Hollywood Dam burst and 3½ billion gallons of water flood the city.

Ironically, only hours before the first scenes of "Earthquake" were to be shot, a real tremor hit Los Angeles. It registered 3.5 on the Richter Scale and its epicenter was a mere five miles from where they were shooting. It didn't cause much damage but it served as a reminder of the disastrous quake of 1971. That one killed 64 people and caused millions of dollars of damage. The Van Norman Dam collapsed, threatening 80,000 lives. This was the real inspiration behind "Earthquake".

The cast reads like a "Who's Who In Hollywood". Charlton Heston, Ava Gardner, George Kennedy, Lorne Green, Genevieve Bujold, and Richard Roundtree are just some of the big names involved. This is not merely a visual extravaganza as are so many of

connected to the tremor.

Back at the Graff home, Remy is being attended to by Dr. Vance (Lloyd Nolan). As it turns out, she has attempted suicide before and this time it was prompted by jealousy. Her husband has been paying a lot of attention to the beautiful widow of one of his former workers. The girl, Denise Marshall, is played by Genevieve Bujold.

On the streets of Hollywood, a hit-and-run accident takes place. Officers Slade and Chavez (George Kennedy and Pedro Armendariz, Jr.) pursue the culprit in a wild chase that leads to his capture. Slade gets into an argument with a deputy sheriff about who should be allowed to arrest the man. This ends with the former slugging the latter. Slade is later suspended from the force.

Two scientists, Dr. Willis Stockle (Barry Sullivan) and his young assistant Walter Russell (Kip Niven) at the Institute of Seismology, have statistical evidence to show that a major earthquake will hit the Los Angeles area.

Graff goes off to the dam site and then to Denise's cottage, which she shares with her nine-year-old son Corry. Corry, while bike-riding, passes a park where he finds motorcycle daredevil driver Miles Quade, played by Richard Roundtree, rehearsing a dangerous stunt. Quade's manager, Sal, watches his star nervously.

At a grocery store, the manager, Jody (Marjoe Gortner) asks suspended Officer Slade to chase away a group of religious fanatics who are outside his place of business. Slade refuses to get involved and instead goes to a bar for a few drinks. Jody also encounters Rose (Victoria Principal), sister of Sal, who can't afford to pay her grocery bill.

Against company policy, the manager permits her to pay later.

Lorne Greene plays Sam Royce, Graff's father-in-law and owner of the Royce Construction Company. The two men are quite close, and the elder counts on the younger to help him run the outfit. Royce gets a call from his daughter, who says she has to see him right away.

Another tremor hits the city. According to Dr. Stockle at the lab, this is a pre-shock that precedes the major quake, and his concern over the prediction brings him to contact the mayor. Slade feels the shock at the bar and inspectors at the dam do, too, where a crack is seen at a roadway.





**National Guardsmen take over following the machine-gunning of three accused looters.**

Remy meets with her father for dinner to tell him that her husband is seeing another woman. Meanwhile, as Graff is leaving his office for the day, he bumps into Denise whom he invites out for a drink.

Dr. Stockle tells the mayor his findings, and the mayor, not wanting to panic the citizens of Los Angeles, alerts only the police and the National Guard.

Slade meets Miles, Sal, and Rosa at the bar. Graff and Denise are obviously in love with each other and talk of getting married. Inspectors at the dam are worried about a lock that has jammed. Jody, the store manager, puts on his National Guard outfit after hearing that all units have been put on standby duty. Leaving his store, he is teased by three young punks—Sandy, Buck, and Ralph. Graff arrives home and almost immediately gets into another argument with Remy about his girlfriend. They both leave the house angrily. At the

same time, Denise is walking home, Rosa is going to the movies, Miles continues to practice his stunt racing, Slade continues to drink, Corry continues to bike ride, and Dr. Stockle and Russell continue to read their seismograph charts. A dam inspector notices that something is wrong with one of the pipes.

Then, the monster earthquake strikes!

Miles falls from his cycle as his loop collapses. The Graffs are knocked to the ground and hide under a car to protect themselves. Chaos reigns over the area as the ground rips apart, freeways shake, voltage wires break, and people are thrown from buildings.

Denise grabs on to a tree for support while, near her, a home collapses and a man falls down the hill to his death. At Royce's office, a mass of panicky people overload an elevator, causing it to crash down 20 floors. Slade and the other bar patrons fall from their stools as the floor breaks apart. He has no way of knowing that his partner, Chavez,

has been killed by falling debris at the police station. Rosa gets safely out of the movie theater just as the marquee falls to the ground.

Graff and Remy make their way to the Royce Office Building where the father is trapped on the top floor with other workers. A chair tied to the end of a fire hose serves as a rescue device in lowering people from the office to safety down below. Royce heroically saves everyone but himself as he collapses in exhaustion. But his son-in-law, in his own act of heroism, climbs

up the fire hose to rescue the old man.

The quake registers an incredible 9.9 on the Richter Scale. As people are treated at an emergency center, the mayor announces that the city has experienced the worst natural disaster in the history of the country.

Denise desperately looks for her son and finds him lying unconscious in a river bed. With help from Miles and Sal, she rescues the youngster, while barely escaping the onrushing waters of the river.

Miles' truck, with Denise, Corry, and



Monica Lewis and Charlton Heston work frantically to help people trapped at the top of a damaged office building.



other victims inside, encounters Slade, who is helping injured people. The officer tells them where they can find an emergency medical station. Miles leaves the group to look for Rosa, who has been picked up by the National Guard on a minor looting offense. Jody takes charge of her and forbids her to leave. The young thugs who taunted him earlier are brought in, and Jody seeks revenge by shooting them in cold blood.

The mayor, in a precautionary action, orders the area around the dam to be evacuated immediately.

Remy, Royce, and Graff arrive at the emergency station, but the latter leaves quickly to search for Denise. Shortly thereafter, she and Corry arrive at the

station making his search a vain one. Denise is told that Graff is all right, but the news of Royce's death is kept from Remy.

Slade stops Graff and orders him to help in rescue operations as a driver. The two are in turn stopped by a group of National Guardsmen, headed by Jody. Rosa, recognizing Slade, shouts for help. With machine gun in hand, Jody orders them to drive away, then physically attacks the girl before Slade comes back and shoots him dead.

Remy and Denise, unaware of each other's presence, are trapped in the basement of the emergency station after a ceiling collapses. When Graff finds this out, he and Slade attempt to rescue them by climbing through a storm drain and then drilling through

the wall with a jack hammer. This is done despite warnings that the building is in imminent danger of collapsing.

Just as the men break through, the Hollywood Dam cracks and explodes, with the waters furiously rushing out, sweeping away everything in its path.

Denise and her son get out alive, as do dozens of others trapped in the basement, but some are swept away by the powerful flood waters—including Remy. Graff is at the bottom of a ladder

with Denise above him. He sees his wife being dragged away by the water and jumps in after her. They disappear together.

The planning, timing, and technical know-how needed to properly execute a disaster sequence is awesome. In one scene involving the collapse of buildings and the falling of debris, five days of rigging and rehearsal were needed to put it all together. Actors had to hit specific marks at precisely the right times as special effects men were



Police try to escape as the tremor destroys their headquarters.



A victim is swept over the roof of a house by raging waters from the broken Hollywood Dam.

responsible for releasing falling objects. Producer-Director Mark Robson said, "Up until the time we were ready to make a take, we were on safety. When ready to shoot, we took them off safety and watched everything like hawks."

After a successful runthrough, Robson would check with each department head on such details as whether or not their crews were on full alert, were the extras and stunt people ready, were Charlton Heston and Ava Gardner on their spots? If the answers to these questions were yes, the director would shout "Earthquake!", thus starting

**"Bonanza" was never like this for Lorne Greene, as he is lowered to safety from the top of a destroyed office building.**

everything in motion. The debris would start falling, large chunks of concrete missing the actors by inches—as planned. Actors could be seen running madly, dodging the fragments of metal and plaster. Some of the material was made from styrofoam as a precaution—steel bars were inserted to make them drop fast. But such things as large signs, concrete rocks and cement walls were very real. In fact, it took six tons of concrete to crush two cars very close to Heston and Gardner.

A storm drain set was built on a Universal back lot between two lakes for use on the dam crumbling sequence: There was a tunnel ten feet tall and over 100 feet long with turns at





both ends. The lakes flanking the set were at different levels, causing water to rush through by gravity flow at the rate of 360,000 gallons a minute. The opening and closing of weirs controlled the flow of water. The actors and stunt people were protected from being transported into the lower lake by a special wire netting, located at the end of the lower tunnel. Further precautions were taken. Special effects men were on hand for rescue operations, fully equipped with scuba outfits.

The bravery of the film's stars went far beyond the call of duty. Heston did quite a few of the stunts on his own, and Gardner and Bujold stayed in for some tough scenes, such as the former

treading water in the dam-breaking sequence and the latter climbing down a steep, partially-collapsed bridge, hanging from her hands, then dropping into a river bed.

The opening scene was filmed 100 miles north of Los Angeles, in an area that displays a giant crack in the earth courtesy of the San Andreas fault. All the other shooting took place in and around Los Angeles. If you're wondering just how buildings are made to collapse so realistically, sometimes they really are collapsing. Several buildings and homes in the area were scheduled to be knocked down at the time of

**Charlton Heston and other office workers are trapped at the top of a building cracked apart by the tremor.**



the filming, so cameras were set up to capture their actual demolition.

A building about 80 feet tall was set in a twenty foot pit dug into the floor of sound stage 12 at Universal. This immense stage is approximately the size of a football field. It was from this set that Heston rescued Lorne Greene from the top of his office building. Three stunt people took leaps off this edifice into air bags down below, in a scene involving an additional 35 people attempting to escape.

The big-name stars and the splendid visual effects will be enough to draw people to theaters like bees to honey.

**The assistant caretaker of the Hollywood Dam discovers that the caretaker has been drowned in a freak accident caused by the earthquake.**

But Universal didn't stop there. They went out and came up with a new, exciting development called "Sensurround"—(a combination of the words "sense" and "surround"). This system makes it possible for the viewer to not only see and hear the film but to feel it as well—an unusual addition to the total moviegoing experience. What the audience "feels" are low frequency sounds and air vibrations created by something called electro-acoustic traducer horns strategically planted near the screen and in back of the theater. So the effect of being in a real earthquake is astonishingly realistic.

Jennings Lang, Vice President of Universal, was searching for a new technique to bring to movie audi-





**Terrified people escape from a crumbling house.**

ences—something that couldn't possibly be found on television—so he brought his complaint to the studio's technical experts. Meetings were held, ideas were bandied about, suggestions were refined before two men from the Universal sound department, W.O.

Watson and Dick Stumpf, were singled out to design a system to satisfy Lang. It took several months, but finally they developed a working model of Sensurround.

Universal studio tour visitors proved to the system's guinea pigs. Thousands

were brought in to see a special "Earthquake" demonstration reel which used some of the early footage of the film. Audiences loved these experimental screenings and it gave technicians a chance to make adjustments in their new baby.

Technically, Sensurround swallows up the entire audience in sounds that are both audible and inaudible—like a dog whistle. According to Universal, "The audience experiences the illusion of participation by feeling the air movement, generated by powerful electro-acoustic traducer Sensurround horns, which vibrate against the body and ears with a sound pressure wave form comparable to an actual earthquake". Inasmuch as nothing is moving except the air, the audience is in no way endangered.

But all of these wild effects would go down the drain were it not for some outstanding dramatic performances given by the stars.

Charlton Heston, a veteran of over forty feature films since his first, "Dark City", in 1950, looks to be the perfect hero—tall and strong, yet sensitive. Consequently, Heston has portrayed a great many real-life heroes in his films, including Ben-Hur, Thomas Jefferson, Michelangelo, Mark Anthony, and Andrew Jackson. Although he is best known for his biblical roles, he actually has only played two such characters—Moses in "The Ten Commandments" and John the Baptist in "The Greatest Story Ever Told". Heston's films have seen him shot at by gangsters, captured by apes, chased by man-eating ants, attacked by Indians, and threatened by stormy seas. For his portrayal of Ben-Hur, he was honored with an Academy Award.

Ava Gardner, to use a very old cliché, is as beautiful as she is talented. A major Hollywood star for many years, the actress has taken it easy recently, choosing to relax at her various homes in Europe. This is Ms. Gardner's first Hollywood film since she played a

cameo role in Paul Newman's "The Life and Times of Judge Roy Bean". And her first film with Heston since "55 Days in Peking" in the mid-60's. She has played opposite her share of handsome leading men, like Clark Gable in "Mogambo", Richard Burton in "Night of the Iguana", Stewart Granger in "Bhowani Junction", and Errol Flynn and Tyrone Power in "The Sun Also Rises".

To win an Oscar in your first big role in films is quite an achievement. But this is exactly what happened to Genevieve Bujold, who won the award for her portrayal of Anne Boleyn in the picture "Anne of a Thousand Days". This is her first Hollywood film, all her others having been made in Europe.

Lorne Greene is familiar to all television viewers as Ben Cartwright in "Bonanza", the western series that ran for 14 years on NBC. Born in Canada, Greene became a popular announcer and actor for the Canadian Broadcasting Corporation. He came to the States in the fifties to do some stage work and television in New York before starting "Bonanza" in 1959.

Another member of the "Earthquake" cast who is an Academy Award winner is George Kennedy. Frequently cast as the bad guy in films, he played Paul Newman's sidekick in "Cool Hand Luke", and won an Oscar for Best Supporting Actor. In "Earthquake" he plays a tough but tender policeman who acts quickly and decisively in times of stress. After completing the film, he and Heston immediately went to work on "Airport 1975".

It is clear that this picture is appealing on many levels: its acting, story, photography, and special effects are all unquestionably superior. But the true test will come when the general public gives the film its approval or disapproval—and the box office will answer that quickly enough. Regardless, a lot of money and hard work went into the making of "Earthquake", and the story of its creation is an interesting one.



"I wish Dr. Frankenstein didn't get all his parts from  
members of the Transylvania Nudist Camp!"

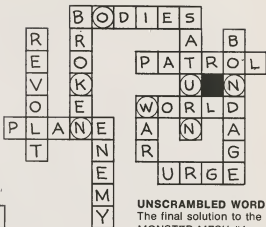
# MONSTER MESH #3



## UNSCRAMBLED WORD

The final solution to the MONSTER MESH #3 on page 69 is the word "torture" from the episode "Flaming Torture".

# MONSTER MESH #4



## UNSCRAMBLED WORD

The final solution to the MONSTER MESH #4 on page 74 is the word "unknown" from the episode "The Unknown Command".

COMING IN THE NEXT ISSUE OF

**MONSTER**  
MAGAZINE

"CLASSIC  
HORROR  
FILMS"

"SPACE 1999"

"son of CHANEY"  
The Story of LON CHANEY Jr."

"THE MAKING  
of the EXORCIST"

...AND MUCH MORE !!

# BLOODY BARGAINS

## A CATALOGUE OF MONSTER FANTASY MERCHANDISE

(ITEM No. 3004) **GARGANTUA: Circus Star of the Century.** By Gene Plowden. 47 Photos, 4 in Full Color. The behind-the-scenes story of the most sensational single attraction any circus ever had — GARGANTUA, THE COLOSSAL APE — a living legend in its own time. 7 x 10 1/2. Orig. Pub. at \$7.95.

New, complete ed. Only \$2.98



(ITEM No. 3006) **BIZARRE:** Ed. by B. Humphries. 350 illus. and Photos. Peculiar, astonishing, shocking, grotesque, outlandish and curious collection of the unusual from literature, films, posters, circuses, etc., incl. Siamese twins, dwarfs, bearded ladies, the fattest and skinniest people in the world, much, much more. Orig. Pub. at \$7.50.

New, complete ed. Only \$4.98

(ITEM No. 3010) **BUCK ROGERS: The Collected Works in the 25th Century.** Intro. by Ray Bradbury. Comic strip and space buffs will revel in this careful selection from 40 years of the strips starting in 1929. Over 1000 of them reproduced in color and monochrome on 400 pages. Massive 11 x 14 volume. Orig. Pub. at \$15.00.

New, complete ed. Only \$7.98

(ITEM No. 3009) **Hans Holzer: BORN AGAIN: The Truth About Reincarnation.** Famous parapsychologist investigates the cases of ordinary American people carrying within them the personalities of passed lives incl. a Scottish noblewoman who killed herself by leaping from her castle's tower, an Atlanta belle murdered by her non, more. Orig. Pub. at \$5.95.

New, complete ed. Only \$2.49



(ITEM No. 3008) **TARZAN OF THE APES.** A New Comic Strip Version in Full Color. Captions by Edgar Rice Burroughs. 122 Pages of Full Color by its most famous portrayer, Burne Hogarth, the "Michelangelo of the comic strip." A vivid, violent and suspenseful account of Tarzan's growth to manhood amidst the terrors of the jungle. 8 1/2 x 10 1/2. Pub. at \$12.50.

Only \$6.98

(ITEM No. 3011) **DICTIONARY OF SATANISM.** By W. Baskin. Illus Concise, comprehensive reference volume on the Cult of Evil: spirits, witchcraft, superstitions, Cabalistic teachings, etc. Pub. at \$12.50.

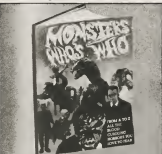
Only \$1.98

(ITEM No. 3012) **ENCYCLOPEDIA OF MAGIC AND SUPERSTITION.** Over 350 illus., 194 in Full Color. An intensive, enthralling and totally frightening encyclopedia of unknown powers the world over. Beautifully illus. with uncensored photos and drawings, you can read and learn about everything from human sacrifices, magic foods, exorcism, black magic, charms and potions to tarot, Satan, ESP, snake cults, sexual rituals and many ideas you never even realized existed.

Special Value Only \$6.98

(ITEM No. 3013) **WITCHCRAFT, MAGIC AND THE SUPERNATURAL.** Various Contributors. Over 200 Full Color illus. The weird, mystical, unexplainable world of the occult, modern experimentation into these matters, plus how modern practitioners use their powers for good and evil incl. numerology, Satanism, gurus, modern witches, fakirs, much more. 7 x 10.

Extra Value Import Only \$3.98



(ITEM No. 3001) **MONSTERS WHO'S WHO.** By D. Barber. 116 illus., 20 in Full Color. Crammed into one picture-packed book are all the monster stars you love to fear and their blood-curdling diabolical deeds and histories, incl. Dracula, The Thing, King Kong, Godzilla, Frankenstein, The Wolfman, and many more.

Extra Value Import Only \$4.98

(ITEM No. 3002) **HORROR & FANTASY IN THE MOVIES.** By T. Hutchinson. Foreword by Vincent Price. Illus. throughout with film stills, lobby cards and posters. An unblinking look at the use of the supernatural in cinema — via horror and science fiction — incl. The Day the Earth Stood Still, The Birds, A Clockwork Orange, The Thing, King Kong, more.

Extra Value Import Only \$4.98

(ITEM No. 3003) **VERY SPECIAL PEOPLE: The Struggles, Love and Triumphs of Human Oddities.** By F. Drimmer. 66 Photos. True and fascinating stories, sympathetically presented in a photo-packed volume, of curiosities, freaks and grossly deformed humans many of whom filled the sideshows of our circuses and carnivals, incl. giants, dwarfs, fat people, Siamese twins, armless and legless wonders, Tom Thumb, The Dog-Faced Boy, more.

Only \$6.95

## MONSTER MASKS



Order each Monster Mask by item number.

A monstrous bargain at only 79¢ each!



(ITEM No. 3016) (ITEM No. 3017)

(ITEM No. 3014) (ITEM No. 3015)



**Spiderman**  
(ITEM No. 8001)

**Wolfman**  
(ITEM No. 8002)



**Bones**  
(ITEM No. 8004)

**Vamp**  
(ITEM No. 8003)

**Creepy the Spider**  
(ITEM No. 8006)

# WIGGLY, UGLY and JIGGLY!

**Batman**  
(ITEM No. 8011)

**Mighty Monster**  
(ITEM No. 8008)

**Super Fly**  
(ITEM No. 8005)

(ITEM No. 8007)  
**Wilma the Witch**

**Order by item number. Only \$1.00!**

(ITEM No. 8009) **Warrior**

Here's an assortment of large 7 1/2" high soft, pliable favorites. Quality molded for scary-fun. Realistic! They wiggle, they jiggle — they're delightfully ugly! Terrify friends with Super Fly and Creepy the Spider — they're the worst of the best!



(ITEM No. 8012) **Big Bat**

(ITEM No. 8010) **Caesar**

**Order by Item Number.**

Each Collector's Photo Album, only \$4.95 each!

"GONE WITH THE WIND" (Item No. 8013)

MARILYN MONROE (Item No. 8014)

## CLASSIC MOVIE PHOTOS

Two Collector's Albums of beautifully printed 8" x 10" glossy photos. Rare pictures from the original movies with an identification fact sheet included in each protective album binder. Worth twice as much in nostalgia shops, but available only by mail!





**NEW!**

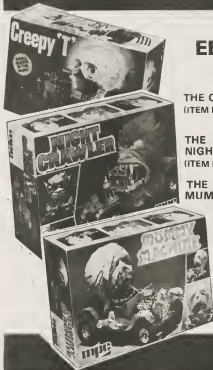


### Four Stereo Records for Fans of Classic Horror Stories!

Thrill yourself and your friends with these newly recorded dramatizations of classic horror tales. Two complete stories on each record . . . with four stereo albums in the entire set. You'll hear famed Edgar Allan Poe stories come to life . . . "The Monkey's Paw," "A Cask of Amantillado," "The Tell Tale Heart" and other frightening mysteries by great authors such as Nathaniel Hawthorne. And best of all, the complete Gothic Record Library (4 albums) costs less than the normal price of two records. Order today. At this bargain price, these won't last long!

**The Gothic Record Library** (ITEM No. 1001)

(Sold ONLY as a complete set  
of 4 records) **\$9.95**



## EERIE AUTOS!

**THE CREEPY 'T'**  
(ITEM No. 1003)

**THE  
NIGHT CRAWLER**  
(ITEM No. 1004)

**THE  
MUMMY MACHINE**  
(ITEM No. 1005)



**THE VAMPIRE VAN**  
(ITEM No. 1002)

These colorful custom cars are not only fun to operate but also a delight to assemble. You'll want all four ghoulish kits for your graveyard garage. Each auto is constructed of fantastic horror parts . . . the most unusual custom hot rods ever to "drive" your friends to a state of shock.

**EERIE AUTOS** come colorfully boxed for  
only \$3.00 each. (Order by item number)

(See Order Form on Last Page)



BOGART (Item No. 6001)

# SCREEN GREATS posters

## HOLLYWOOD NOSTALGIA

Beautiful monochrome replicas of original posters that appeared outside lavish movie palaces of days gone by. All-time favorite films and stars. Ideal as gifts, decorations for the playroom, or for special parties. Wall-size 20" x 28" each. Collect the whole set, and dream up your own use for these glorious reminders of Hollywood's golden years.



GABLE (Item No. 6002)



BARTHELMESS (Item No. 6003)



DALTON (Item No. 6004)



FAIRBANKS (Item No. 6005)



FRANKENSTEIN (Item No. 6006)



KING KONG (Item No. 6007)



TEMPLE (Item No. 6008)



DRACULA (Item No. 6009)



McCOY (Item No. 6010)



JONES (Item No. 6011)

Order all SCREEN GREATS Movie Posters  
by Item Number.

One Poster: \$1.50

Two Posters: \$2.50

Three Posters or more (any selection) ...  
only \$1.00 each!

The more you get, the more you save!



CHAPLIN (Item No. 6012)

### WATCH OUT ... Here They Come!

#### THE SUPER HEROES



Superman (ITEM No. 7001) Batman (ITEM No. 7002) Robin (ITEM No. 7003) Aquaman (ITEM No. 7004)

Now, these top-notch crime fighters of T.V. and comic strip fame are available in the guise of our life-like Super Heroes dolls. 8" tall and fully poseable, these authentic action pecked figures can be put into any stance. They will surely tentitalize the imagination of every child.

#### THE SUPER FOES



Joker (ITEM No. 7005) Penguin (ITEM No. 7006) Mr. Mxyzptik (ITEM No. 7007) Riddler (ITEM No. 7008)

Zep, Pow, Bem, the arch enemies of the Super Heroes are ready to do battle with the Super Heroes. 8 inches of authentic comic book end T.V. villainy.

#### PLANET OF THE APES



Zira (ITEM No. 7009) Astronaut (ITEM No. 7010) Cornelius (ITEM No. 7011) Soldier Ape (ITEM No. 7012) Dr. Zaius (ITEM No. 7013)

The stars of the greatest movie series ever come alive in these authentically reproduced articulated figures. Each one is 8 inches tall, the favorite size of kids everywhere. All are costumed in exquisitely detailed outfits. Kids everywhere will go 'epee.'

(See Order Form on Last Page)



(ITEM No. 2001)

**Freed In The Nick Of Time — \$3.00**

(ITEM No. 2002) **Ghost Of The Treasure Guard — \$3.00**

(ITEM No. 2003) **Dead Men Tell No Tales — \$1.50**

(ITEM No. 2004) **Hoist High The Jolly Roger — \$1.50**

(ITEM No. 2005) **Condemned To Chains Forever — \$2.00**

(ITEM No. 2006) **Fate Of The Mutineers — \$2.00**

(ITEM No. 2007) **Dead Man's Raft — \$2.00**

Based on the popular Disneyland attraction, these exciting mechanical toys operate with ZAP/ACTION! Just press the magic button and skeletons leap up . . . pirates slash their swords . . . buccaneers duel to the death! Once you see one in action you'll want to have all of these chilling adventure scenes.



(ITEM No. 2008)

(ITEM No. 2009)

(ITEM No. 2010)

(ITEM No. 2011)

**Each figure, only \$3.99**



## Mad Monsters

The world's most famous monsters. Each 8" figure is clothed in horribly detailed costumes with completely moveable parts. And when you turn off the lights . . . ere you in for a surprisal! The hands and eyes glow in the dark with an eerie aura. Collect the whole goulsh gang, and give them a place to haunt . . . the Mad Monster Castle, complete with fiendish operating table, workable drawbridge and fluorescent turrets. It's a dsteiled monster fantasy come true!

(ITEM No. 2012)

**Monster Castle, only \$18.00**

## Exciting Mechanical Banks!

Sturdy vinyl replicas of cast iron turn-of-the-century banks. Just push the special button, and watch the figures go into action. The elephant tosses a quarter from his trunk, and Uncle Sam opens his valise to deposit your coin. Both are delightful ways to save spare change, and you just might lure your friends into joining the action.

**Only \$5.95 each**



(ITEM No. 2013)



(ITEM No. 2014)

## A CATALOGUE OF MONSTER FANTASY MERCHANDISE

**ORDER FORM:**

It's easy to order any of the wonderful merchandise from MONSTER FANTASY's Bloody Bargains Catalogue. Just fill out this handy order form, enclose the correct cash, check, or money order, and in a few days your items will be in the mail on the way to your house. Be sure to print very plainly, and be certain to fill out the order form completely . . . including the quantity of each item, the item number, the name of each item, the price per unit, the total price of the quantity you order, and be sure to refer to the postage and handling chart at the bottom to include the correct amount. If all blanks are filled out properly, and correct money is enclosed, we can send your order to our Rush Department the same day we receive it.

PLEASE PRINT CLEARLY  
IN BLOCK LETTERS:

**Mail to:**

MAYFAIR PUBLICATIONS BLOODY BARGAINS 261 FIFTH AVENUE NEW YORK, N.Y. 10016

YOUR NAME		
YOUR ADDRESS		
YOUR CITY		
YOUR STATE	ZIP CODE	

[illegible]

### Guarantee

All merchandise in the MONSTER FANTASY Bloody Bargains Catalogue is exactly as described and must please and delight you or your money will be cheerfully refunded (except, of course, on personalized items).

**POSTAGE and HANDLING Chart:** Use this handy guide to figure proper postage, packing and handling costs. Enter the correct amount from this chart in the box on the right and add that amount to the Total For Merchandise figure to get the Total Enclosed.

**If your Total For Merchandise is:**

Up to \$1.50 add.	50¢
\$1.51 to \$3.00 add.	75¢
\$3.01 to \$5.00 add.	90¢
\$5.01 to \$7.00 add.	\$1.00
\$7.01 to \$10.00 add.	\$1.35
Over \$10.00 add.	\$1.50

**TOTAL FOR MERCHANDISE**

N.Y. State Customers  
Add Sales Tax

**POSTAGE and  
HANDLING**

## TOTAL ENCLOSED

☐ Please RUSH Order!

Sorry, no C.O.D. orders. Add \$2.50 for extra postage and handling for orders outside the U.S.A.



# POWER



## MUSCLE-UP... WITH THE MOST FANTASTIC MUSCLE-BUILDING SYSTEM KNOWN TO MAN!

Our New System will develop muscles so fantastic that your muscles and strength will seem to be almost Super-Human! Thousands have doubled or tripled their strength while following our unique methods. It is actually possible to have everyday muscular growth while following our body-building system! Imagine what you could accomplish while following our methods? Regardless of the shape you're in, **WE CAN IMPROVE YOUR BODY 100%**! Your own friends won't recognize your body when we get done with it. **FANTASTIC, BUT TRUE!**

This system is actually 200 to 300% more effective in muscle-building than any form of isometrics. Don't confuse this method with any form of isometrics — this is a 'full-contractional' body-building system. Full Contractional Methods enable you to obtain a **FULL MUSCLE PUMP** — which is absolutely necessary in muscular growth. Our methods leave nothing to chance — our system develops your body **TOTALLY!**

### SEE YOUR MUSCLES GROW DAY BY DAY!

In **JUST WEEKS**, you'll astonish your friends as your body begins to grow and develop. Other men will respect and envy you — you'll have the build that **ALL** girls admire! In **JUST MINUTES** a day, you'll build a powerful body — so powerful you will command the respect and attention of **EVERYONE** you come in contact with. Regardless of your age, whether you're skinny or fat, tall or short — **WE CAN, AND WILL** build you a powerful body — rippling with muscularity.

### HERE'S WHAT OTHERS SAY:

"In just 2 weeks I have gained over 1 1/2" on my arms and over 4" on my chest. I'll be 'out of sight' by the time I complete your course. Thanks!" **B. Rice**

"Wow!" I still don't believe it! I'm now on my 4th day of training and I've gained 3/4" on my arms, 1" on my chest, 1 1/2" on my thighs, and this is just the beginning!" **G. Benito**

"It's unbelievable! I put on 15" on my chest and 4" on my arms and all in a short period of time! It was easy! I'm going to continue my training and try to become one of the best built men in America!" **J. Calahan**

"I would just like to tell you that I have lost 10 lbs. of fat in just one week by following your great system. The fat is melting away, while the muscles are bulging through (it's amazing). I am truly amazed at my muscular definition." **D. Easton**



"I finally lost my beer belly. Knocked 8" off my waist. It was easy following your course. Those muscles are bulging all over! I'm now twice as strong and my endurance has increased tremendously. Many thanks for what you have done to me." **J. McBrine**



### UNIVERSAL BODYBUILDING

Box 485 Dept. FA Dearborn, Mich. 48121

You bet I want Super-Muscles — Super Fast! Rush me all that free muscle-building information, so that I can add inches of powerful muscles — all in the privacy of my home. I am under no obligation.

(PLEASE PRINT)

Name \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

## FREE!



## MAIL TODAY

### CHECK OFF THE RESULTS YOU'D LIKE:

- |  |  |
|--|--|
| <input type="checkbox"/> Huge, Bulging Arm Muscles | <input type="checkbox"/> Strong Powerful Forearms  |
| <input type="checkbox"/> Powerful Barrel Chest     | <input type="checkbox"/> Athletic Legs             |
| <input type="checkbox"/> V-Shape — Super Wide Back | <input type="checkbox"/> More Muscular Weight      |
| <input type="checkbox"/> Extra Wide Shoulders      | <input type="checkbox"/> Lose Ugly Fat             |
| <input type="checkbox"/> Trim, Washboard Waist     | <input type="checkbox"/> Tremendous Physical Power |

